KINEMATOGRAPH WEEKLY

Kine Weekly

CHRISTMAS AND NEW YEAR NUMBER

DEC. 17, 1964
Vol. 571 No. 2985

Registered at the G.P.O. as a Newspaper

PER ANNUM 118s. POST FREE — HOME AND OVERSEAS — SINGLE COPY 3s.



SUZANNA LEIGH one of "THE PLEASURE GIRLS" Now in Production for COMPTON

Happy CHRISTMAS from COMPTON

The Largest Independent Group in the British Film Industry

WALT DISNEY PRODUCTIONS' TWO WONDERFUL LEADING LADIES!



Julie Andrews as
MARY POPPINS

Snow White
and the SEVEN DWARFS

BOTH IN TECHNICOLOR

© WALT DISNEY PRODUCTIONS

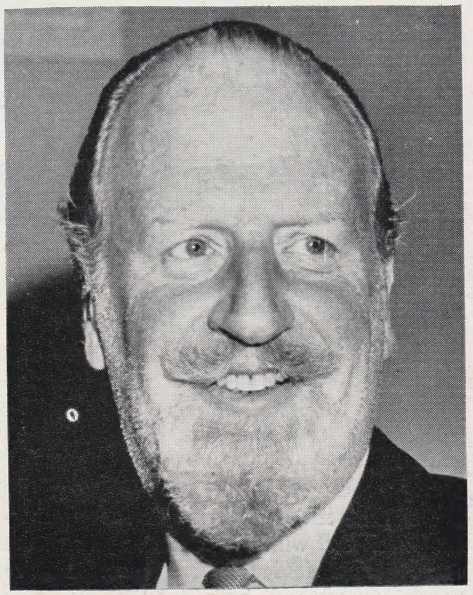
PREMIERE SEASON RUN
COMMENCES LEICESTER SQUARE
THEATRE DECEMBER 17th 1964

GENERAL RELEASE
STARTS DECEMBER 20th 1964

KINEMATOGRAPH WEEKLY 161, Fleet Street, London, E.C.4

A HARD SELL

by SIR CHARLES EVANS
Director-General, British
Film Producers' Association



HOW MANY British film producers recoup their capital outlay on theatrical distribution in the United Kingdom? Rising costs must make them rare birds indeed in 1964. In the main it is the flow of overseas earnings which makes the difference between red and black figures in the balance sheet.

Our latest overseas earnings are currently running at over five and a half million pounds sterling—if production is to remain stable, this figure must not only be maintained, but also increased.

The overseas distributor is not finding that market conditions are improving. In fact, the reverse. Many of our traditional and important markets are narrowing under the impact of television and social changes, the earlier affects of which we have already experienced in the United Kingdom.

Desirable export

There are no neat divisions in world film markets; conditions are constantly changing. No film can be standardised like an ordinary product such as a box of soap flakes or a car, although the very low proportion of raw material and freight costs embodied in the value of the finished product makes it a particularly desirable export for an economy such as our own.

Exploitation has to be tailored to suit each individual film, giving unlimited scope for novel ideas and a fresh approach. No amount of innovation, however, will compensate for hard selling, hard work and a willingness to travel to the customer. In my experience so far in the industry, there is nothing to equal the personal approach for establishing the right climate for a mutually profitable and on the spot relationship.

It has become obvious over the years that there was, and is today to an even greater extent, a definite need for an "industry" approach to film exporting. Where government-to-government negotiations are necessary, it is imperative that the film industry should speak with one voice, and indeed the time may be rapidly approaching when for specialised markets, particularly in the overseas television field, some form of co-operative or joint-selling organisation might be more effective in marketing British product than the present situation where each company "goes it alone."

We have already encountered "package deals" of this nature which have been successfully set up by our foreign competitors in the theatrical field in the Middle East, and their attraction to distributors or exhibitors requiring a constant and substantial flow of product is self-evident.

In an industry where markets are never static, there is a need for an efficient clearing house for information, and a means for implementing decisions and policy.

These functions are carried out by the Overseas Department of the BFPA which acts as the instrument of the Export Committee composed of representatives of all the leading British film exporters. Over the years the scope of the activities has increased. Close liaison is maintained with the main stream of the economy by constant contact with the Board of Trade, the Foreign Office and other Government departments and agencies.

Film festivals are to some extent the shop window to the world for the creative talent of the industry and a meeting point for those who later will exploit the films —the commercial distributors.

The Festivals Officer of the Association is present at every major film festival to look after the interests of British film distributors, but the BFPA is active in many other ways.

In 1963, in co-operation with the British

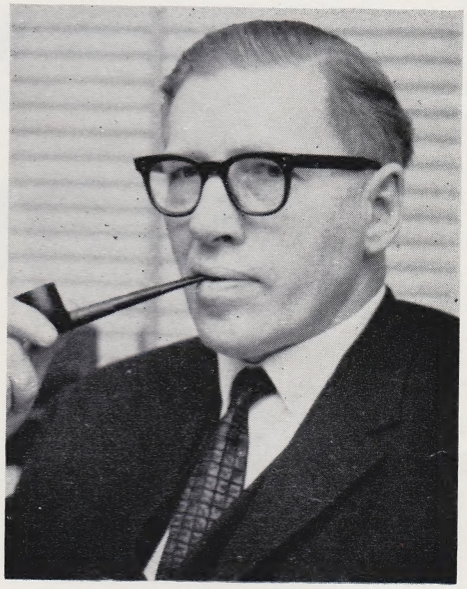
continued on page 139

IN THIS ISSUE

	Page
A Hard Sell. By Sir Charles Evans	3, 139
What happened To The Crisis In Production? By Andrew Filson	4
The Public Wants Variety In Films. By Elmo Williams	5
Pay-TV And The Cinema. By Ivor Smith	6
What Is Happening To Pay-TV In America. By Mel Konecoff	7, 138, 139
The Box-Office Winners of 1964. By Bill Altria	8, 9, 140
Where Have All The Young Men Gone? By John Terry	10, 139
World Patterns Of Film Censorship. By John Trevelyan	15
Guide to Renters' 1965 Product	15-18, 23-26, 35-36, 41-42
BRITISH PRODUCTION	
Production Preview. By Derek Todd	119, 120, 126
Production Record	122, 124, 126
New Developments And Techniques In The Studios. By R. Howard Cricks, Hon. FBKS, FRPS	128, 129-134
SALES AND CATERING REVIEW	
Product Directory	136, 137

Seasonal greetings and a Happy New Year to all our readers

WHAT HAPPENED TO THE CRISIS IN PRODUCTION?



by ANDREW FILSON
Director, Federation of British Film Makers

ONE of the curiosities of the production crisis last winter was the way in which some people denied its existence. I have never understood how they could talk sedately of "an alleged crisis" when at one time there was only one feature film on a British studio floor. The crisis was very real and factual: there was also a crisis of confidence. A recovery has taken place, so now there is a very welcome air of activity and a prospect of this continuing. Nevertheless, it is not so easy to be sure that all is well again.

Interpretation

It much depends on what meaning we give to last year's crisis. Some are content with the interpretation that the wrong type of films had been produced and the independent was being taught a bitter lesson. Certainly some producers had not adequately anticipated changes in popular taste. The effects of their misjudgment were magnified by the delay before the films were released. If you make a film in the taste of 1962 for release in 1963 you will suffer even worse when it is not released until 1964.

The importance of this factor of "misjudgment" was, however, grossly exaggerated at the time, as subsequent events proved. When some of the films which had been held up were released, the public proved that the delay had not been justified.

We should seek the cause of the crisis elsewhere, as was extensively argued at the time. The story of delays in release of independent British films has been repeated often enough, but the past must be disinterred briefly if we wish to understand the present and guess the future.

Independent films had to wait for so long for release that money did not come back for reinvestment and financiers, as well as producers, lost confidence in the future. They also lost confidence in the modest-budget film and assumed that rarely would a film be popular unless it was expensive.

The release situation appears to have changed radically, as now there are very few British films suffering from any undue delay, but this does not mean that all is well. The number of independent British films awaiting release is small because the production of such films has been considerably reduced. It is the films rather than the problems which have been eliminated.

Meanwhile the increase in American production has meant a greater pressure on the two circuits and there are many American films waiting for release, which some may never get.

Waiting lists

If the independent sector of the British industry were to produce another six films a year, how long would they have to wait for release? Would the circuits have another six dates a year to spare? The waiting lists are full and the growth of two-week bookings for outstanding films (and I personally do not complain about this) will further reduce the number of separate circuit bookings available.

The conclusion must be that if British film production recovers there will be a recurrence of crisis conditions, as there will simply not be enough circuit weeks in the year to take the extra films.

Some draw the lesson that the industry must make fewer films but bigger ones justifying longer runs. This forecast in its extreme form is a death sentence for a whole class of British film. It would be almost suicidal to promote the 1965 equivalent of the domestic British films which made us think, a few years ago, that we were entering a new phase of international distinction.

I am not talking about art films which lose money, but of a mixed group of domestic films which were of the highest quality and were commercially profitable. Creative talent can do the same again in a different way, if it is given the chance.

Audiences

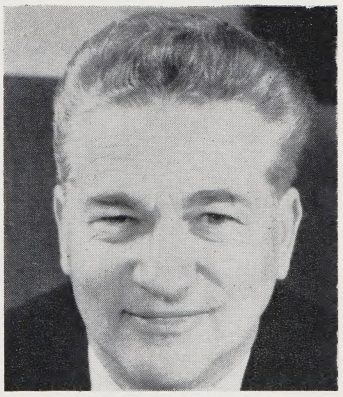
Surely the fact is that we need several types of films because we have several types of audiences. There are many of our customers, and potential customers, who do not want an exclusive diet of spectaculars and big films, but would still prefer something in our own tradition.

There is a danger that by concentrating on international films (not all of which will necessarily have as much popular appeal as may be expected) we will lose altogether the audiences for the domestic films in which we have achieved so much success in the past. Such domestic films, as long as they are not parochial or full of private jokes, can get the overseas sales they need: it is simply not true that a film must be cosmopolitan to have international success.

For films of this type the production crisis is not a thing of the past. The symptoms are less evident but the dangers remain. If this problem is not tackled, we will not be providing adequate opportunities for the development of new ideas and new talent, on whom our future must depend.

DANGER OF FOLLOWING IN THE RUT OF SUCCESS FORMULA

THE PUBLIC WANTS VARIETY IN FILMS



by ELMO WILLIAMS
Managing Director of European Productions for 20th Century-Fox

THE ART of crystal-ball gazing is a favourite, though not necessarily useful or successful, preoccupation in the film industry. Frankly, I'm not very good at it. When people come and ask me my opinion of the shape of things to come I am always hesitant to join the legions of those who have tried and failed.

Still, looking ahead to 1965, I think there are certain predictions that are safe to make because they at least seem based on the logic of past experience.

I think that, as an industry, we must be more than ever aware of the winds of change that blow through our political, economic and social worlds. Within reason — keeping in mind that there are certain entertainment principles that remain unchanged through the ages — we must adjust to the shifts in taste that have taken place since the war.

Awareness

The coming year undoubtedly will reflect such an awareness. We are, after all, dealing with a fairly new audience, an entire new generation that knows little about Clark Gable and Jean Harlow. Before the war, which is really saying before television and other entertainments entered the leisure time arena to compete with us, we had almost the whole audience to ourselves.

Today, we are more restricted, though it would be a fatal error to lethargically accept the *fait accompli*, which has seen a part of the adult audience falling away even as the juvenile audience is reduced.

I feel that there is really only one effective solution to our problems: we must select our films to reflect the widening range of tastes and preference that has grown among the world audience. We must stop playing copy-cat every time a film makes the grade in a big way, because there is no surer way to disaster than to keep following in the other fellow's footsteps.

I am pretty sure that 1965, and 1966 and 1967 for that matter, will see the film industry on both sides of the Atlantic accenting the new and the unusual, taking advantage of the ever-shrinking distances which already have greatly reduced the boundaries that separate international film audiences.

I know that in my capacity as production head of Twentieth Century-Fox in Europe, I am forever trying to reach out in new directions. By this I don't mean only original kinds of films, but also the new talent, the new backgrounds, the new treatment.

During this past year we certainly lived up to our goal of creating all kinds of motion pictures — "Those Magnificent Men in Their Flying Machines," a very funny comedy here in Britain; "Zorba the Greek," a sensitive drama photographed on Crete; "Up From the Beach," a war story, shot in Normandy; "A High Wind in Jamaica," a story of high adventure, filmed mostly in Jamaica.

And so it goes. Next year we will be doing a very major picture, "Call Me When the Cross Turns Over," in Australia and another very interesting film, "The Hawk," in the mountains of Turkey. By contrast, we'll also be making "A Share of the World," which examines college life in England.

Risks greater

I think we are fairly typical of all the film companies. The easy life is over. We are making fewer pictures than before. The investment is higher, the risks greater.

Of course, there are always the "freaks" which catch the public's fancy and which have the miraculous chemistry that brings millions of all ages to the box office, some times even to the surprise of the producer; or the "gimmick" pictures that lend themselves to a certain type of exploitation.

But, basically, we can no longer be sure of anything—except that by giving the public a wide variety of choice, supported by quality, we are also giving ourselves a chance at the box office.

Somewhere along the line, we also haven't paid enough attention to the information that is available to us. At Fox we recently undertook a Europe-wide survey of star popularity. The results have opened my eyes in several respects, and I can assure you that we have been studying the box-office standing of various personalities with a great deal of practical interest.

As picture-makers we have a vast responsibility to ourselves and to the audience. We are in the business to make money by pleasing people. Yet, we cannot ever afford to let this be our sole incentive because, when we do, we abuse the trust which the public places in us.

Exploitation

I firmly believe that screen entertainment can be hugely successful without sinking to the level of smut and sadism. Some of that is probably necessary because it is part of life, and no film-maker can wholly ignore it. Where some of us go wrong, however, is when the exploitation angle is uppermost in mind and quality is rated at the bottom of the heap.

In the long run we do ourselves more harm than good when we are motivated wholly by the desire to sacrifice value in favour of the top grosses. Occasionally, we must be the leaders. Occasionally, we must stand back and re-examine what the motion picture is all about as a force for education, enlightenment and goodwill among men. But we cannot and should not deal in labels, or messages, because audiences resent it, and us, when the attempt becomes too painfully obvious.

I am convinced that 1965 will be a very good year for motion pictures. The pessimists certainly have had their day, and they have been proven wrong. I think that my company, Twentieth Century-Fox, is a current reminder of how wrong those wailing voices were in the past.

The motion picture is on the threshold of a very exciting, new future provided we realize that our audience *has* changed and that, in the post-war world, our thinking and approach must change with it.



PAY-TELEVISION AND THE CINEMA

The problems, programming and prospects

by IVOR SMITH, Chief Executive
Telemeter Programmes Ltd.

WHATEVER differences of opinion may exist with regard to the pay-television experiments to be carried out in this country it must be said that the problems have been approached in a more adult manner than has been the case in California where in November last at the Presidential Election the referendum to do away with the first commercial pay-television operation in America resulted in a substantial victory for the opponents.

The fact, however, that over 2,000,000 people in the State of California voted in favour of Subscription Television was in my view confirmation of the desire of a large minority for the new service to either succeed or fail on its merits.

Restriction

The forthcoming trials in this country are of course restricted to small, selected areas, and are of an experimental nature limited to a three-year period or less.

Due to protracted negotiations over the licences and conditions attached thereto, delays not of our making have resulted, but it now appears that September 1965 is the likely date by which transmissions will have commenced, although my own company Telemeter Programmes is geared to make an earlier start if this is found to be practicable.

Meanwhile pay-television continues to be the subject of much speculation, controversy and comment—much of which is ill-informed and misleading.

In the first place I cannot stress too strongly that the delays whilst irritating and frustrating, do not imply any lack of confidence on our part in the ultimate success of pay-television or any lessening of our determination to ensure it is given every opportunity to demonstrate that it has a permanent place in the complex entertainment structure of this country.

Having largely resolved with varying degrees of satisfaction many of our problems—some largely academic—that have preceded the issue of the licences and associated documents, we regard our current basic task as transmitting to potential programme suppliers and participants this confidence and determination; to engender in them our faith in the ultimate prospects of pay-television, particularly during the enforced experimental period which is bound to be uncommercial and result in heavy losses to the companies.

The strongest evidence so far that this is being achieved is that the Kinematograph Renters' Society has given a lead by endorsing the supply of cinema films to pay-television within the onerous conditions for their showing which have been imposed on the operators.

On this particular aspect of our programming I would point out that the pay-television companies have readily agreed to contribute to the production levy, and a voluntary scheme for its administration is now being formulated.

Compensation

In addition they have accepted the principle that compensation will be paid to exhibitors, during the experimental period, who are deemed to have suffered by the prior showing of a film on pay-television, a unique obligation to be placed on any new enterprise.

It is a fact that cinema attendances have declined to 25 per cent. of their peak, and of their present audiences 66 per cent. are allegedly in the 16-34 age bracket.

It is our belief that the pay-television subscriber for motion pictures is not part of the cinema-going public, but is part of the cinema's "lost" audience.

It is, of course, impossible at this stage to produce evidence to support this contention except from the trials in Etobicoke, Toronto, where over the past four years the effect on the local cinemas has been nil, even though pay-television frequently plays day and date with the cinemas in the area.

Benefit

If our contention proves to be correct, then with the hoped-for growth of pay-television the return to the producer must be enhanced by this extension of the present market, and with the injection of more capital back into production there is every reason to assume that exhibitors will be the first to benefit.

It was estimated recently in the trade press that for a film sold to "free" television the producers' share could be computed to approximately ¼d. for each household viewing that programme. Contrast this with the "box-office in the home" principle of pay-television, which ensures an equitable income per capita to the producer, based on the normal film hire principle.

The issue then appears to be competition to the exhibitor from the mass medium of "free" television, or the controlled concept of pay-television with its inherent and continuous injection of capital back into film production.

It is unfortunate that pay-television

continued on page 7

WHAT IS HAPPENING TO PAY-TV IN AMERICA

A 'Kine' survey by MEL KONECOFF

SEVERAL years ago, few seemed happy over the prospects of pay-television squeezing itself into the entertainment picture in the U.S. Said one Congressman, Representative Carl Albert, (Democrat, Oklahoma)—"Pay-television would be a direct violation of the principles of democracy."

Said one Senator, Robert C. Byrd, (Democrat, West Virginia)—"I fear that pay-television ultimately would eliminate free television and thus deny its benefits and pleasures to many of our citizens. That would not be the American way, nor would it be in the spirit of the American tradition."

Lawmakers

There were other lawmakers, who prudently came out against imposing pay-tv on the public but, for some strange reason, there still is to be passed a national or federal statute, which would outlaw paying for television entertainment.

The heads of the television networks were declaring several years ago that it would be wrong for the public to have to pay for what they were then seeing for nothing. One even estimated that if the public were to watch pay-tv for two-thirds the number of hours it watched for free, then the average family would have to pay 473 dollars a year.

On the other hand, they were also telling their shareholders that should pay-tv come, their companies would be ready and waiting with the advantage of established facilities, trained technical people and talent, experience at programming, etc.

In Hollywood, the unions and the guilds, in the main, have considered the pay-tv area as one of great potential employment for their memberships. The distributors, except for Paramount, which has International Telemeter as a subsidiary, have generally remained in the background. This doesn't mean that they are ignoring the problem or the potential. They've gotten their feet wet in the small screen-tv department when they sold feature backlogs to the stations and networks, which provided them with monies to satisfy shareholders and permit theatrical feature making to continue.

Most of the distributors have formed television producing subsidiaries, which have become important money-makers in the scheme of operations.

In the 1963-64 season, the Hollywood majors supplied television with 27 hours of weekly programming accounting for roughly a third of all prime time on television. It stands to reason that when and if pay-tv becomes a reality, the major film-makers also stand ready to roll with the market.

They like the idea, it's been privately admitted, of doing away with the necessity of making 400 to 600 prints to service cinemas,—especially if a few prints can serve a similar purpose on national or at least regional pay-tv basis.

Recovering costs

In the cinema market it takes months and, in some cases, years to get film-making costs back. A success on pay-tv could reduce the waiting time to 30 or 60 days with considerable savings one result and enormous profits another possible result.

The desire of the major companies to be good neighbours to the tv people has not gone unnoticed by the exhibitors, especially the smaller ones, who are bitter because they claim they haven't even had a chance to play some of the pictures that they are being sold to television.

It has been heavy going for the sponsors of pay-tv. About a dozen years ago, it was tried in the city of Chicago in a small area, but it didn't survive long. Later, another test was held in Palm Springs, California, with graver results.

Prohibitive

In Bartlesville, Oklahoma, in 1957, an exhibitor leased some wires from the telephone company, connected them to homes and brought in the features he was playing in his theatres. It failed within a year, presumably because the cost was prohibitive ($9.50 a month no matter how many films a subscriber watched) and because nothing was offered except films to provide variety.

In Canada, in 1960, International Telemeter set up its Etobicoke operation and offered a varied programme consisting of movies, sporting events, plays, etc.

Philip F. Harling, chairman of the Joint Committee Against Pay-TV, opined

continued on page 138

PAY-TV AND THE CINEMA—continued

conjures up many erroneous impressions in the minds of people who have only just come to think seriously about it. The first stems from the United States where attitudes and policies towards pay-television differ fundamentally from those held by the promoters of the new service in the UK.

Secondly, due to circumstances outside our control, too much emphasis has been placed on the feature film element of our programming.

Telemeter firmly believes that pay-television in this country cannot develop on a "cinema in the home" basis. Our objective is a two- or three-channel system at the earliest possible time and within the experimental period if permission can be obtained.

This would allow the full development of pay-television as a balanced medium catering also to specialised audiences who cannot be adequately served—or are in many cases ignored—by "free" television in the spheres of education, culture, sport, or local interest.

Producers and creative artists are already recognising that a completely new avenue of work is opening up. Of necessity, this will be but a trickle in the initial stages, but with their support—and we have reason to believe that this will be forthcoming in such a way as not to unnecessarily increase the operators' loss factor beyond its already huge proportions—it could well become a flood.

Pay-television provides new opportunities for reaching and serving the public. This is a challenge which no one in show business can afford to ignore.

The Box-Office Winners of 1964

Special Presentations

HOW THE WEST WAS WON—MGM-Cinerama
***LAWRENCE OF ARABIA**—BLC-Columbia
CLEOPATRA—20th Century-Fox
THE WONDERFUL WORLD OF THE BROTHERS GRIMM—MGM-Cinerama
THE FALL OF THE ROMAN EMPIRE—Rank-Bronston
***BECKET**—Paramount
IT'S A MAD, MAD, MAD, MAD WORLD—United Artists
THE MAGNIFICENT SHOWMAN—Rank-Bronston

Top Ten General Releases

***GOLDFINGER**—United Artists
***A HARD DAY'S NIGHT**—United Artists
***ZULU**—Paramount
***A STITCH IN TIME**—Rank
***WONDERFUL LIFE**—Warner-Pathe
THE PINK PANTHER—United Artists
THE LONG SHIPS—BLC-Columbia
MARNIE—Rank-UI
THE SWORD IN THE STONE—Disney
***633 SQUADRON**—United Artists

Best Adventure Thriller: GOLDFINGER—United Artists

Best Musicals: A HARD DAY'S NIGHT—United Artists and **SUMMER HOLIDAY**—Warner-Pathe

Best Historical Drama: ZULU—Paramount

Best Comedy: A STITCH IN TIME—Rank

Best X Thriller: MARNIE—Rank-UI

Best Cartoon Feature: THE SWORD IN THE STONE—Disney

Best Double-Bill: FIRST MEN IN THE MOON and **EAST OF SUDAN**—BLC-Columbia

Best Continental Feature: YESTERDAY, TODAY AND TOMORROW—Paramount

Best Re-issues: DR. NO; FROM RUSSIA WITH LOVE; TOM JONES—United Artists

Best Re-issue Double-Bills: SATURDAY NIGHT AND SUNDAY MORNING and **A TASTE OF HONEY** — BLC-British Lion; **I'M ALL RIGHT JACK** and **TWO-WAY STRETCH**—BLC-British Lion; **SEVEN BRIDES FOR SEVEN BROTHERS** and **THE SHEEPMAN**—MGM

Best Feature Series: CARRY ON JACK and **CARRY ON SPYING**—Warner-Pathe-Anglo Amalgamated

Most Popular Stars: SEAN CONNERY — Goldfinger and Marnie; **PETER SELLERS**—The Pink Panther and Dr. Strangelove; **STANLEY BAKER**—Zulu; **CARY GRANT**—Charade; **AUDREY HEPBURN**—Charade; **THE BEATLES**—A Hard Day's Night; **NORMAN WISDOM**—A Stitch In Time; **CLIFF RICHARD** — Wonderful Life; **KENNETH WILLIAMS** — Carry On Jack and Carry On Spying; **ELVIS PRESLEY**—Love In Las Vegas, Kissin' Cousins and Fun in Acapulco; **PAUL NEWMAN**—The Prize

Best Individual Performances: PETER O'TOOLE—Becket; **RICHARD BURTON**—Becket and Night of the Iguana; **DONALD PLEASENCE** — The Caretaker; **DEBORAH KERR**—The Chalk Garden and Night of the Iguana; **DIRK BOGARDE**—The Servant; **KATHERINE HEPBURN** — Long Day's Journey Into Night; **RICHARD ATTENBOROUGH** — Guns At Batasi; **ANNE BANCROFT**—The Pumpkin Eater

Most Promising Newcomers: ALAN BATES — Nothing But The Best; **MIKE SARNE**—Every Day's A Holiday; **PAMELA FRANKLIN**—The Third Secret; **SARAH MILES**—The Servant

**Signifies British Films*

BILL ALTRIA'S SURVEY OF SUCCESS

BRITISH FILMS ROMP HOME—FILL FIRST FIVE PLACES

WAVE the flag for British films. Six out of the top ten box-office successes of 1964 on general release have the "Made in Britain" label. One of the others is an Anglo-Yugoslav co-production. The remainder are American.

British films, it will be noted, fill the first five places.

It is interesting to observe, too, that of the six British films in the top ten two were British financed and four were backed by American money. The Anglo-Yugoslav co-production was also backed by an American company.

Note also that only one film in the top ten carries an X certificate. There are five in the A Category and four in the U. It's a salutary reminder that family entertainment wins every time.

It must be pointed out that this survey, carried out by the KINE, with the co-operation of distributors and exhibitors, runs for the twelve months up to the end of November. For this reason some notable films recently released are not included. Quite properly they fall into next year's reckoning.

There was no difficulty in picking out the top release of 1964. **Goldfinger** stands out as No. 1. Chosen to initiate the London "Premiere Showcase" pattern of release, it was a fabulous, record-breaking success and is expected to gross £1 million in the U.K. It is a triumph for United Artists and Harry Saltzman and Cubby Broccoli who have achieved the hat-trick with three Ian Fleming James Bond thrillers—first, **Dr. No,** the runner-up in the 1962 box-office stakes; then **From Russia with Love,** the top release in 1963; and now **Goldfinger,** the best in 1964.

Walter Shenson's **A Hard Day's Night** hit the market at the peak of The Beatles' popularity and scored a swinging success in the tempo of the Liverpool beat. Another triumph for UA.

Following on its heels **Zulu,** the Joe Levine-Stanley Baker-Cy Endfield production for Paramount, a rousing re-creation of heroics in history, appealed to young and old alike.

Bracketed closely are Rank's **A Stitch in Time,** the best Norman Wisdom comedy to date, which achieved a great success over the Christmas and New Year holiday season, and the Associated British-Elstree Distributors' third Cliff Richard musical **Wonderful Life** which made hay in the summer on pre-release in the seaside resorts and would probably have done even better if it had not been up against the long, hot spell on release.

UA's farcical comedy, **The Pink Panther,** with Peter Sellers, Irving Allen's spectacular **The Long Ships** for Columbia, Hitchcock's **Marnie,** the Rank-UI release, Disney's cartoon feature **The Sword in the Stone, 633 Squadron,** the Mirisch production for UA, all did crack-a-jack business. They run neck-and-neck and in the final reckoning placings could change.

As before we deal with the special presentations separately because of the different lengths of runs and the varying number of engagements.

Last year 20th Century-Fox's **Cleopatra,** the MGM-Cinerama production,

Continued on page 140

These were also money-makers

***THE BARGEE**—Warner-Pathe
***CARRY ON JACK**—Warner-Pathe-Anglo
***CARRY ON SPYING**—Warner-Pathe-Anglo
CHARADE—RANK-UI
***DEVIL SHIP PIRATES** and **THE INVINCIBLE SEVEN**—Warner-Pathe
DR. STRANGELOVE . . .—BLC-Columbia
EL CID—Rank-Bronston
FATE IS THE HUNTER—20th Century-Fox
***FATHER CAME TOO**—Rank
***THE FINEST HOURS**—BLC-Columbia
***FIRST MEN IN THE MOON** and ***EAST OF SUDAN**—BLC-Columbia
FOUR FOR TEXAS—Warner-Pathe
FUN IN ACAPULCO—Paramount
***THE GORGON** and ***THE CURSE OF THE MUMMY'S TOMB**—BLC-Columbia
***GUNS AT BATASI**—20th Century-Fox
***HOT ENOUGH FOR JUNE**—Rank
IRMA LA DOUCE—United Artists
KISSIN' COUSINS—MGM
KINGS OF THE SUN—United Artists
***LADIES WHO DO**—BLC-Br. Lion
***LEATHER BOYS**—BLC-Br. Lion
LOVE IN LAS VEGAS—MGM
McLINTOCK—United Artists
MOVE OVER DARLING—20th Century-Fox
NIGHT OF THE IGUANA—MGM
THE NUTTY PROFESSOR—Paramount
***OF HUMAN BONDAGE**—MGM
THE PRIZE—MGM
***THE PUMPKIN EATER**—BLC-Columbia
ROBIN AND THE 7 HOODS—Warner-Pathe
***THE SERVANT**—Warner-Pathe
THE 7TH DAWN—United Artists
THE THRILL OF IT ALL—Rank-UI
UNDER THE YUM YUM TREE—BLC-Columbia and
WOMEN OF THE WORLD—Gala
***THE VICTORS**—BLC-Columbia
WEST SIDE STORY—United Artists
***WHAT A CRAZY WORLD**—Warner-Pathe
WHAT A WAY TO GO—20th Century-Fox
***WOMAN OF STRAW**—United Artists
YESTERDAY, TODAY, AND TOMORROW—Paramount

**Signifies British Films*

Where have all the young men gone?

by JOHN TERRY
Managing Director, NFFC



APART from the special subject of British Lion, the affairs of the National Film Finance Corporation have always been reasonably non-contentious politically. The previous Government was sympathetic towards NFFC's problems and there is every reason to beleive that the present Government will also show a helpful and understanding attitude.

It so happens that the change of Administration coincides with a reappraisal by the Board of NFFC of its lending policy. This has been brought about by the vast changes which have occurred in the film industry and its market since the NFFC was established over 15 years ago.

Stable pattern

These changes have become almost kaleidoscopic during the past few years until today a new and more stable pattern is at last emerging. Thus in 1964 box-office takings have been higher than in the previous year for the first time since 1954; the total number of admissions showed the lowest percentage decline (7.5 per cent.) since 1954; and the rate of cinema closures has been reduced.

In studying NFFC's future lending policy it is essential to keep in focus the background of the industry as it is today. The difficulties which NFFC was formed to combat no longer exist. In 1948-49 British film production was faced with virtual extinction: in 1964-65 it is confronted by the polite take-over. Both cases represent events in the long historical struggle with our old friends and rivals, the Americans.

If the support provided by NFFC in its early years had not been available, the Quota would have become impossible to fulfil and our screens would have been almost totally occupied by American product. Today British films of outstanding entertainment value are being made, but by whom? The impending danger is no longer occupation but surrender.

Let me say at this point that we owe a tremendous debt of gratitude to the Americans for the massive support they have given, albeit for their own sound commercial reasons, to British film production during recent years. Great films made by British directors and technicians and to a large extent with British artists and which have been thoroughly British in character have reached the screens of the world thanks to the Americans.

We should have been infinitely the poorer without "Bridge on the River Kwai," "Lawrence of Arabia," "Our Man in Havana," "Tunes of Glory," "Sink the Bismark," "The Guns of Navarone" or that outstanding trio "Dr. No," "From Russia with Love" and "Goldfinger." If the Americans had not stepped in, taking full advantage of Eady (which was designed to protect us against them!), British film production would indeed be in a sorry state today. So let us give full credit where it is due.

Surrender?

But do we wish to surrender entirely? Are we content that our own industry should depend so much on outside sources, however imaginative and fruitful they may be? Are there not insidious dangers in throwing in our hand completely?

Not only do over half of all the films for which the British public pays some £60 million a year originate in the United States, but over half of the films which are British in a statutory sense are now being made through the initiative, enterprise and finances of American companies operating in Britain.

The extent of the American take-over may be judged by looking at the credits of our top British directors. Veterans like Anthony Asquith, Basil Dearden, David Lean, Ronald Neame and Carol Reed have made most of their recent films with American finance and for distribution by the Americans. The old guard has been joined under the patronage of the Americans by the more recent generation of talented British directors, such as Michael Anderson, Ken Annakin, Don Chaffey, Jack Clayton, Robert Day, Lewis Gilbert, Peter Glenville, Guy Green, John Guillermin, Guy Hamilton, Philip Leacock, Tony Richardson, Lee Thompson, Peter Ustinov and Terence Young.

Scooping the pool

Not only are the Americans scooping the cream of Eady, they are also scooping the cream of our talent. While at the Queen's Theatre fabulous Marlene is asking where have all the young men gone, we in Soho Square are asking (with equal certainty about the answer) where have our directors gone.

Whilst it may be possible to attract back into the British sphere of influence only a few of those I have mentioned, it is, in my view, of the greatest importance that the "brain-drain" should be halted and that the other brilliant directors whose names I have not mentioned (but many of whom are already showing signs of moving into the American orbit) should be given appropriate incentives to continue to make their films through British initiative, enterprise and finance.

It can no doubt be argued that, if British film production can be satisfactorily financed with the aid of the Americans, it is no part of the Government's task to support the industry. Whilst this argument may be valid in certain other industries, I believe that it is untenable so far as films are concerned.

Quite apart from the question of the balance of payments, films are a medium of mass communication of profound psychological significance. And whilst it would be purely jingoistic to resist the entry into Britain of good films from

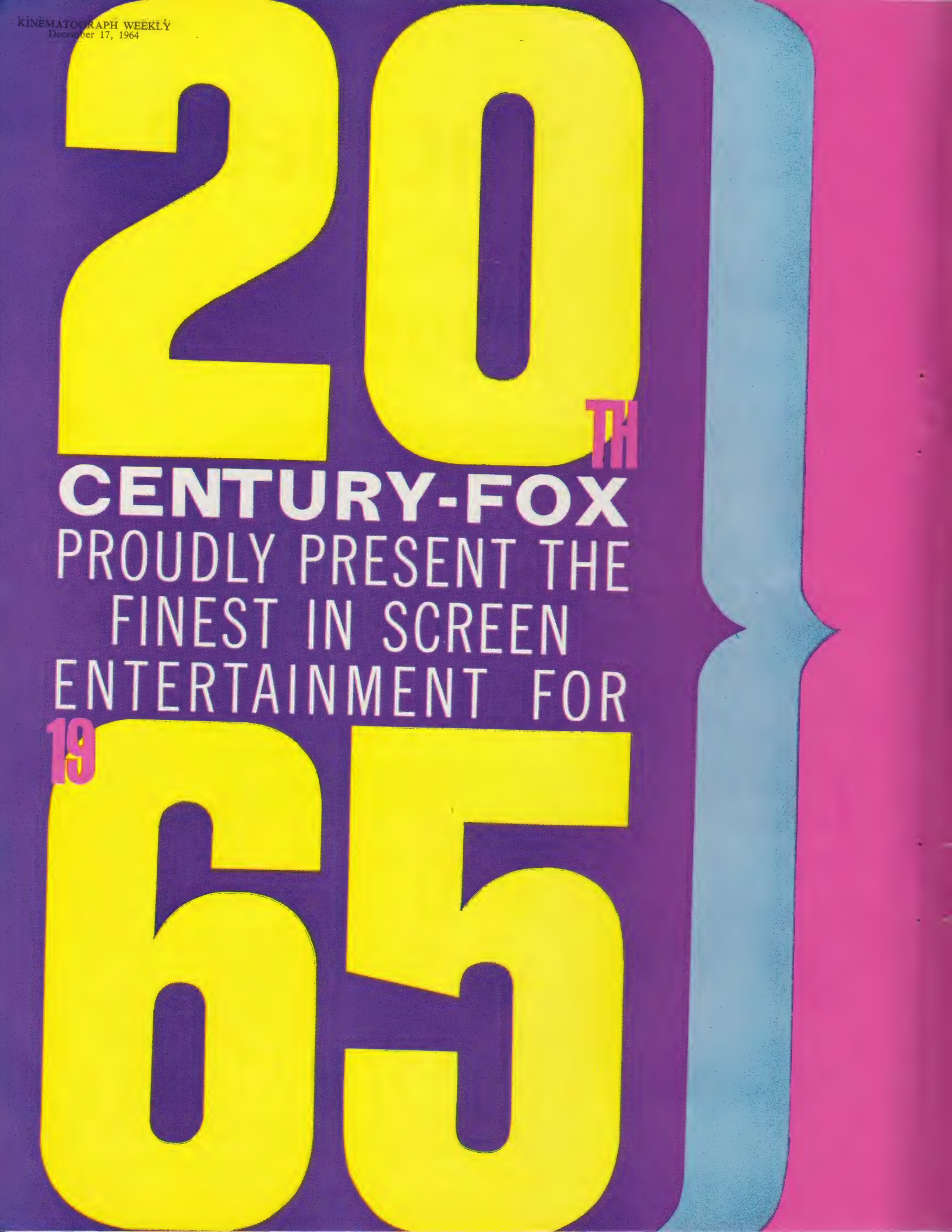
continued on page 139

ALL THE BEST
IN
1965

FROM

UNITED ARTISTS

ALL THE BEST
IN
ENTERTAINMENT


20TH
CENTURY-FOX
PROUDLY PRESENT THE
FINEST IN SCREEN
ENTERTAINMENT FOR
19
65

A Robert Wise Production of Rodgers & Hammerstein's

THE SOUND OF MUSIC

Produced and directed by Robert Wise. Starring Julie Andrews, Christopher Plummer, Richard Haydn, Peggy Wood, Eleanor Parker. Produced in Todd-AO®. Colour by DeLuxe.

THE AGONY AND THE ECSTASY

A Carol Reed Production. Directed by Sir Carol Reed. Starring Charlton Heston, Rex Harrison, Diane Cilento. Produced in Todd-AO®. Colour by DeLuxe.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES

or HOW I FLEW FROM LONDON TO PARIS IN 25 HOURS 11 MINUTES

Produced by Stan Margulies. Directed by Ken Annakin. Starring an All-Star International Cast. Produced in Todd-AO®. Colour by DeLuxe.

RIO CONCHOS

Produced by David Weisbart. Directed by Gordon Douglas. Starring Stuart Whitman, Richard Boone, Tony Franciosa. Colour by DeLuxe.

GOODBYE CHARLIE

Produced by David Weisbart. Directed by Vincente Minnelli. Starring Tony Curtis, Debbie Reynolds, Pat Boone, Walter Matthau. Colour by DeLuxe.

JOHN GOLDFARB, PLEASE COME HOME

Produced by Steve Parker. Directed by J. Lee Thompson. Starring Shirley MacLaine, Peter Ustinov, Richard Crenna. Colour by DeLuxe.

THE PLEASURE SEEKERS

Produced by David Weisbart. Directed by Jean Negulesco. Starring Ann-Margret, Tony Franciosa, Carol Lynley, Gardner McKay, Pamela Tiffin. Colour by DeLuxe.

DEAR BRIGITTE

Produced and directed by Henry Koster. Starring James Stewart, Fabian, Glynis Johns, Ed Wynn. Colour by DeLuxe.

THE REWARD

Produced by Aaron Rosenberg. Directed by Serge Bourguignon. Starring Max Von Sydow, Yvette Mimieux, Gilbert Roland, Efrem Zimbalist, Jr. Colour by DeLuxe.

A HIGH WIND IN JAMAICA

Produced by John Croydon. Directed by Alexander Mackendrick. Starring Anthony Quinn, James Coburn. Colour by DeLuxe.

ZORBA THE GREEK

Produced and directed by Michael Cacoyannis. Starring Anthony Quinn, Irene Papas, Alan Bates, Lila Kedrova.

HUSH . . . HUSH, SWEET CHARLOTTE

Produced and directed by Robert Aldrich. Starring Bette Davis, Olivia de Havilland, Joseph Cotten.

UP FROM THE BEACH !

Directed by Robert Parrish. Starring Cliff Robertson, Red Buttons, James Robertson Justice, Francoise Rosay, Irina Demick, Broderick Crawford, Marius Goring.

RAPTURE

Produced by Christian Ferry, Directed by John Guillermin. Starring Melvyn Douglas, Patricia Gozzi, Dean Stockwell, Gunnel Lindblom.

VON RYAN'S EXPRESS

Produced by Saul David. Directed by Mark Robson. Starring Frank Sinatra, Trevor Howard. Colour by DeLuxe.

MORITURI

Produced by Aaron Rosenberg. Directed by Bernhard Wicki. Starring Marlon Brando, Yul Brynner, Janet Margolin.

DO NOT DISTURB

Produced by Aaron Rosenberg and Martin Melcher. Directed by Ralph Levy. Starring Doris Day. Colour by DeLuxe.

THE VISIT

Produced by Julien Derode and Anthony Quinn. Directed by Bernhard Wicki. Starring Ingrid Bergman, Anthony Quinn, Irina Demick and Paolo Stoppa.

EL GRECO

Produced by Alfredo Bini. Directed by Luciano Salce. Starring Mel Ferrer and Rosanna Schiaffino. Colour by DeLuxe.

THE FANTASTIC VOYAGE

Produced by Saul David. Directed by Richard Fleischer. Starring Stephen Boyd. Colour by DeLuxe.

MEMED MY HAWK

Produced by Stanley Mann and John Kohn.

and, of course, Joseph L. Mankiewicz' CLEOPATRA

Produced by Walter Wanger. Directed by Joseph L. Mankiewicz. Starring Elizabeth Taylor, Richard Burton, Rex Harrison. Colour by DeLuxe.


GET IN THE LIMELIGHT...
With these GREAT "PACKAGE" ATTRACTIONS and make
1965
"MIRACLE"
YEAR!
GOLIATH and the VAMPIRE and SWORDS of BLOOD
SAMPSON IN KING SOLOMON'S MINES and TEN DESPERATE MEN
HERCULES AGAINST the MOON MEN and SEARCH FOR VENUS
THIS SHOCKING WORLD and SEXY PARTY
GODDESS of the AMAZON and HYPNOSIS
BLOOD RIVER and CASTLE of HORRORS
★ WHY BOOK A SINGLE FILM?...WHEN YOU CAN BOOK A COMPLETE "TAILOR-MADE" PROGRAMME! A PACKAGE DEAL!
MIRACLE FILMS
15-17 OLD COMPTON ST., LONDON, W.1
TEL.: GERrard 0507

WORLD PATTERNS OF FILM CENSORSHIP



By JOHN TREVELYAN,
British Board of Film Censors

A GREAT many people seem to think that the British Board of Film Censors is a government-controlled organisation. It is, in fact, an independent organisation which was set up by the film industry in 1912, with the approval of the Home Secretary, as a self-regulating body and as a buffer between the industry and public criticism.

In the course of time the Board obtained public recognition, and an indirect legal status. The Local Authorities, which have legal powers of film censorship arising from court interpretations of the Cinematograph Act of 1909, recognise the decisions of the Board but reserve the right to vary them if they think fit.

Independence

The British pattern of film censorship seems to work well. The Board values its independence, realising that any loss of independence would result in a loss of public confidence. It is free from external pressures, governmental and non-governmental, and, although it has every wish to help the film industry as far as possible, it is in no way under the control of the industry. The Board's income is obtained by charging a fee for each film submitted for censorship, a system which makes pressure through finance impossible.

There are only two other countries in the world with a somewhat similar pattern of film censorship. These are West Germany and Japan, both of which were under Allied occupation after the last war.

In the United States there is self-regulation by the industry, which is operated by the Production Code Administration (often referred to as the "Hays Office" or "Breen Office"), which is a part of the Motion Picture Association of America, but this has no direct or indirect legal status and is not censorship.

Apart from this there are official censor boards in only four States and ten cities. In most parts of the United States there is no censorship of films at all, and there are no regulations in any State or city restricting the admission of children to cinemas. Moreover it is not essential to obtain a Code Seal from the Production Code Administration before exhibiting a film; although a film without a Code Seal will probably have a limited distribution.

Elsewhere in the world film censorship is under direct or indirect Government control, and experience suggests that this brings with it varying degrees of external pressures of one kind or another; ranging from religious pressures and "establishment" pressures to State control of artistic expression in accordance with accepted ideological doctrines.

The British film industry is, of course, much concerned with the English-speaking Commonwealth countries. In Canada powers of film censorship are held individually by each of the ten Provinces, and eight Provinces have active boards of film censors under provisional Government legislation.

In Australia, although the States have individual powers similar to those of the Provinces in Canada, film censorship is operated on a federal basis through the Customs and Excise Department. In New Zealand film censorship is part of the responsibilities of the Department of Internal Affairs. Where there is a category system it applies primarily to the restriction of children's attendance when the equivalent of our "X" films are being shown, the other categories being advisory.

In the Union of South Africa, which has Government controlled censorship, strong action is taken with any film that shows social equality of white and coloured people, or that might foment racial friction.

Controlled

Another English-speaking country, Eire, also has Government controlled censorship, but it has no classification, with the result that the board of censors tends to reject or cut films to which the British Board gives "X" or "A" certificates.

Each of the four Scandinavian countries has a government controlled board of censors with some form of classification for the protection of children. France has a board on which the film industry is represented, but which is ultimately under the Minister's control.

In Spain there is a government censorship committee, but the representative of the Catholic Church on this committee has veto power if a film raises any question of moral or religious dogma, an influence that appears to be more powerful in Spain than in Italy, where censorship is undertaken by the Ministry of Tourism, Entertainment and Sport.

In Switzerland censorship is operated individually by the Cantons, with forms of classification of films for the protection of children. In West Germany censorship and classification are undertaken voluntarily by the film industry, and censorship decisions are upheld by the courts.

Category system

The South American countries have varied patterns of censorship. In Argentina no film may be banned or cut before it is released but some films are restricted to viewers over 18. In Brazil there is a category system based on age-divisions of 10, 14 and 18. Chile has age-divisions of 14, 18 and 21, and censorship is undertaken by the Ministry of Education. In Ecuador some films can only be shown to audiences of men or women separately. In Guatemala a film can be banned for lack of artistic value. Paraguay has no official censorship, but the government or a police chief may ban films considered immoral or offensive. Peru follows generally accepted lines, but the censors recommend films of special merit and classify some films as "not suitable for women." Uruguay works on much the same lines.

The board of film censors in Belgium is more generous than most in not censoring films for adults, but prevents children under 16 from seeing a film unless it is designated as suitable. Austria has a classification system with age-divisions at 10 and 14.

As might be expected, a restrictive censorship appears to operate in the USSR. All films made in the country must be submitted to the Ministry of Culture or to regional boards for censorship, and all imported films are strictly censored with particular attention to their propaganda content. Political considerations seem also to be taken into account in Israel and Lebanon, Egypt and Iraq. The censors in India, where there is a very rigid and extensive censorship code, are very restrictive in dealing with sex-scenes.

This is not a full survey of world patterns of film censorship, but it is sufficient to show that in most parts of the world there is direct or indirect Government control, and that in many countries there is some form of classification for the protection of young people.

'KINE.' GUIDE TO RENTERS' 1965 PROGRAMMES

This company-by-company survey of product gives the titles scheduled for release in the coming 12 months.

Antony Balch

DO YOU LIKE WOMEN. French. Producer: Pierre Kalfon. Stars: Sophie Daumier, Guy Bedos. Black and white. Wide screen. Sex comedy.

FREAKS. American. Producer: Tod Browning. Stars: Olga Baclanova. Wallace Ford. Black and white. Standard. Horror classic.

THE CURSE. French. Producer: Julien Duvivier. Stars: Nadja Tiller, Jean-Claude Brialy. Black and White. Wide screen. Horrific drama.

BLC

ALL IN GOOD TIME. British. Producers: Boulting Brothers. Comedy.

BABY, THE RAIN MUST FALL. (Pakula-Mulligan Production.) American. Producer: Alan Pakula. Stars: Steve McQueen, Lee Remick, Don Murray, Kimberly Block. Wide Screen. Black and white. Drama.

THE BEDFORD INCIDENT (James B. Harris-Heath Production). British. Producers: James B. Harris, Richard Widmark. Stars: Richard Widmark, Sidney Poitier, James MacArthur, Martin Balsam, Eric Portman, Wally Cox. Suspense drama.

BORN FREE (Open Road Films Ltd.). British. Executive Producer: Carl Foreman: Producers: Sam Jaffe, Paul Radin. Stars: Virginia McKenna, Bill Travers. Panavision. Technicolor. True wild life adventure.

CAT BALLOU. (Harold Hecht Production.) American. Producer: Harold Hecht. Stars: Jane Fonda, Lee Marvin, Michael Callan, Dwayne Hickman, Reginald Denny, Nat King Cole, Stubby Kaye. Wide Screen. Technicolor. Comedy Western.

COAST OF SKELETONS. British. Producer: Harry Alan Towers. Stars: Richard Todd, Derek Nimmo, Dale Robertson, Marianne Koch, Elga Anderson. Techniscope. Technicolor. Drama.

THE COLLECTOR. (A William Wyler Production.) American. Executive Producer: William Wyler. Producers: Jud Kinberg, John Kohn. Stars: Samantha Eggar, Terence Stamp. Wide Screen. Technicolor. Drama.

FAIL-SAFE. (Max E. Youngstein Production.) American. Producers: Max E. Youngstein, Sidney Lumet. Stars: Henry Fonda, Walter Matthau, Dan O'Herlihy. Wide Screen. Black and white. Topical drama.

FANATIC. (Hammer Production.) British. Producer: Anthony Hinds. Stars: Tallulah Bankhead, Stefanie Powers, Peter Vaughan, Yootha Joyce, John Ronane, Donald Sutherland, Wide Screen. Black and white. Horror drama.

GENGHIS KHAN. (Irving Allen-Avala Production.) Foreign. Producer: Irving Allen. Stars: Stephen Boyd, James Mason, Omar Sharif, Eli Wallach, Francoise Dorleac, Telly Savalas, Robert Morley, Yvonne Mitchell Michael Hordern, Woodrow (Woody) Strode. Panavision 35. Technicolor. Adventure Spectacular.

GOOD NEIGHBOUR SAM. (David Swift Production.) American. Producer: David Swift. Stars: Romy Schneider, Jack Lemmon, Dorothy Provine, Edward G. Robinson, Michael Connors. Wide Screen, Technicolor. Comedy.

GUNFIGHT AT THE RED SANDS. Italian. Producer: J. C. Maesso. Stars: Richard Harrison, G. R. Stuart, Mikaela. Wide Screen. Technicolor. Western.

HAMLET. Russian. Producer: Grigori Kozintsev. Stars: Innokenty Smoktunovsky, Anastasia Vertinskaya, Michail Nazvanov. 'Scope. Black and white. Drama.

HARVEY MIDDLEMAN, FIREMAN. American. Producer: Robert L. Lawrence in association with Ernest Pintoff. Stars: Eugene Troobnick, Hermione Gingold, Arlene Golonka, Will MacKenzie, Patricia Harty. Wide Screen. Technicolor. Comedy.

HEY THERE, IT'S YOGI BEAR. (Hanna-Barbera Production.) American. Producers: William Hanna, Joseph Barbera. Wide Screen. Technicolor. Full length cartoon.

JOEY BOY. British. Producers: Launder and Gilliat. Stars: Harry H. Corbett, Stanley Baxter, Bill Fraser, Percy Herbert, Lance Percival, Reg Varney. Wide Screen. Black and white. Comedy.

KALI YUG—GODDESS OF VENGEANCE. Italian. Producer: Roberto Dandi. Stars: Senta Berger, Paul Guers, Lex Barker, Sergio Fantoni, I. S. Johar, Joachim Hansen, Ian Hunter, Michael Medwin, Claudine Auger. Wide Screen. Technicolor. Drama.

KING RAT. American. Producer: James Woolf. Stars: George Segal, Tom Courtenay, James Fox, John Mills, Richard Attenborough, Todd Armstrong, Alan Webb Denholm Elliott. Wide Screen. Black and white. Drama.

LA RONDE. (Paris Film Production—Interopa Rome Co-Production.) French. Producers: Robert Hakim, Raymond Hakim, Stars: Jean-Claude Brialy, Francine Berge, Marie Dubois, Jane Fonda, Claude Giraud, Anna Karina, Bernard Noel, Maurice Ronet, Jean Sorel, Catherine Spaak. Franscope. Technicolor. Romantic comedy.

LAWRENCE OF ARABIA. (Horizon British Production.) British. Producer: Sam Spiegel. Stars: Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, Peter O'Toole, Omar Sharif. Super Panavision. Technicolor. Drama.

LILITH. (Centaur Production.) American. Producer: Robert Rossen. Stars: Jean Seberg, Peter Fonda, Warren Beatty, Kim Hunter. Wide Screen. Black and white. Drama.

LION OF ST. MARK. (A Liber Film Production.) Italian. Producer: Liber Films. Stars: Gordon Scott, Gianna Maria Canale. Totalscope. Technicolor. Adventure Spectacle.

LITTLE PRINCE AND THE EIGHT HEADED DRAGON. (A Toei Production.) Japanese. Producer: Hiroshi Okawa. Technicolor. Full-length cartoon.

LORD JIM. (Columbia-Keep Co-Production.) British. Producer: Richard Brooks. Stars: Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas, Akim Tamiroff, Daliah Lavi. Super Panavision 70. Technicolor. High adventure.

LOVE HAS MANY FACES. (Jerry Bresler Production.) American. Producer: Jerry Bresler. Stars: Lana Turner, Cliff Robertson, Hugh O'Brian, Ruth Roman, Stefanie Powers, Virginia Grey, Ron Husmann. Panavision. Technicolor. Romantic drama.

MAJOR DUNDEE. (A Jerry Bresler Production.) American. Producer: Jerry Bresler. Stars: Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson, Jr., Senta Berger. Panavision. Technicolor. U.S. Civil War.

MICKEY ONE. (Florin Tatira Production.) American. Producer: Arthur Penn. Stars: Warren Beatty, Hurd Hatfied, Alexandra Stewart, Donna Michele. Wide Screen. Black and white. Suspense. Comedy drama.

MR. SARDONICUS. American. Producer: William Castle. Stars: Guy Rolfe, Ronald Lewis, Oscar Homolka, Audrey Dalton. Wide Screen. Black and white. Horror drama.

MODESTY BLAISE. British. Producer: Joseph Janni in association with Stanley Dubens. Star: Monica Vitti. Colour. Drama.

MOZAMBIQUE. British. Producer: Harry Alan Towers. Stars: Hildegarde Neff, Steve Cochran, Martin Benson, Vivi Bach. Techniscope. Technicolor. Drama.

THE NEW INTERNS. (A Robert Cohn Production.) American. Producer: Robert Cohn. Stars: Michael Callan, Dean Jones, George Segal, Stefanie Powers, Inger Stevens. Wide Screen. Black and white. Hospital drama.

NINETY DEGREES IN THE SHADE. Anglo-Czech. Producer: Raymond Stross. Stars: James Booth, Anne Heywood, Donald Wolfit, Ann Todd, Wide Screen. Black and white. Drama.

OLD DARK HOUSE. (Hammer-Castle Production.) British. Producer Anthony Hinds. Stars: Robert Morley, Janette Scott, Joyce Grenfell, Tom Poston. Wide Screen. Technicolor. Comedy horror.

ONE POTATO, TWO POTATO. American. Producers: Sam Weston, Larry Peerce. Stars: Barbara Barrie, Bernie Hamilton, Richard Mulligan, Harry Bellaver, Marti Mericka. Wide Screen. Black and white. Drama.

THE ORGANIZER. Italian. Producer: Franco Cristaldi. Stars: Marcello Mastroianni, Annie Giradot. Wide Screen. Black and white. Drama.

THE OUTLAWS IS COMING. (A Normandy Production.) American. Producer: Norman Maurer. Stars: Three Stooges, Nancy Kovack. Wide Screen. Black and white. Comedy Western.

RIDE THE WILD SURF. (A Jana Production.) American. Producers: Art and Jo Napoleon. Stars: Fabian, Shelley Fabares, Tab Hunter, Barbara Eden, Peter Brown, Susan Hart. Wide Screen. Technicolor. Teenage surfing comedy drama.

RING OF SPIES. British. Producer: Leslie Gilliat. Stars: Bernard Lee, William Sylvester, Margaret Tyzack, David Kossoff. Wide Screen. Black and white. Spy drama.

ROTTEN TO THE CORPS. British. Producers: Boulting Brothers. Star: Dirk Bogarde. Comedy.

SEDUCED AND ABANDONED. Italian. Producer: Franco Cristaldi. Stars: Stefania Sandrelli, Saro Orzi, Lando Buzzanca, Leopoldo Trieste, Umberto Spadaro. Wide Screen. Black and white. Comedy drama.

SHIP OF FOOLS. (Stanley Kramer Production.) American. Producer: Stanley Kramer. Stars: Vivien Leigh, Simone Signoret, Jose Ferrer, Lee Marvin, Oskar Werner, Elizabeth Ashley, George Segal, Jose Greco, Charles Korvin, Michael Dunn, Heinz Ruhmann. Wide Screen. Black and white. Drama.

THE SLAVE MERCHANT. France/Italian. Producer: Luigi Nannerini. Stars: Michale Giradon, Kirk Morris. 'Scope. Technicolor. Drama.

SYNANON. (Richard Quine Production.) American. Producer: Richard Quine. Stars: Edmond O'Brien, Chuck Connors, Stella Stevens, Richard Conte, Eartha Kitt, Alex Cord, Alejandro Rey, Arnold Ross. Wide Screen. Black and white. Drama.

THIRTEEN FRIGHTENED GIRLS. (William Castle Production.) American. Producer: William Castle. Stars: Murray Hamilton, Kathy Dunn. Wide Screen. Technicolor. Spy thriller.

THIS RUGGED LAND. American. Producer: William Sackheim. Stars: Richard Egan, Terry Moore, Charles Bronson. Wide Screen. Black and white. Modern adventure drama.

THREE STOOGES GO ROUND THE WORLD IN A DAZE. (Normandy Production.) American. Producer: Norman Maurer. Stars: Three Stooges. Wide Screen. Black and white. Comedy.

TO BED OR NOT TO BED. Italian. Producer: Dino De Laurentiis. Stars: Alberto Sordi. Wide Screen. Black and white. Comedy.

TORPEDO BAY. Italian. Producer: Bruno Vailati. Stars: James Mason, Lili Palmer, Gabriele Ferzetti, Geoffrey Keen. Wide Screen. Black and white. War drama.

TREASURE OF SILVER LAKE. German. Producer: Horst Wendlandt. Stars: Lex Barker, Herbert Lom, Gotz George. CinemaScope. Eastman color. Western.

TWO LEFT FEET. British. Producer: Leslie Gilliat. Stars: Michael Crawford, Nyree Dawn Porter, Julia Foster, David Hemmings. Wide Screen. Black and white. Comedy.

THE UNCLE. British. Producers: Leonard Davis, Robert Goldston. Stars: Rupert Davies, Brenda Bruce, Ann Lynn, William Marlowe, Duncan Ponikwer, Christopher Ariss. Wide Screen. Black and white. Drama.

VICTIM FIVE. British. Producer: Harry Alan Towers. Stars: Lex Barker, Ann Smyrner, Ronald Fraser. Techniscope. Technicolor. Drama.

WHO'S FOR SEX. British. Producers: Boulting Brothers. Comedy.

THE WILD AFFAIR. British. Producer: Richard L. Patterson. Stars: Nancy Kwan, Terry-Thomas, Wide Screen. Black and white. Comedy drama.

WORLD WITHOUT SUN. (Campagnes Oceanographiques Francasises Production.) French. Producer: Jacques Cousteau. Stars: Jacques Cousteau. Wide Screen. Technicolor. Documentary.

RE-ISSUES

ONLY TWO CAN PLAY. British. Producers: Launder and Gilliat. Stars: Peter Sellers, Mai Zetterling, Virginia Maskell. Guest Star: Richard Attenborough. Wide Screen. Black and white. Comedy.

THE GREEN MAN. British. Producers: Launder and Gilliat. Stars: Alastair Sim. George Cole, Terry-Thomas, Jill Adams. Wide Screen. Black and white. Comedy.

SABRE AND THE ARROW. American. Producer: Buddy Adler. Stars: Broderick Crawford, Barbara Hale. Wide Screen. Technicolor. Western.

CLASH OF STEEL. Foreign. Director: Bernard Horderie. Stars: Gerard Barrey, Gianna Maria Canale, Michele Grellier, FranScope. Technicolor. Historical adventure.

GUNS OF NAVARONE. British. Stars: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle and James Darren. Producer: Carl Foreman. CinemaScope. Technicolor. Drama.

ANTONY BALCH 1965

DO YOU LIKE WOMEN
THE CURSE
DEMENTED
FREAKS

Sales: Stanley T. Hart, 127 Oxford St., London, W.1

COCKLESHELL HEROES. British. Executive Producers: Irving Allen, Albert R. Broccoli. Producer: Phil C. Samuel. Stars: Jose Ferrer, Trevor Howard. CinemaScope. Technicolor. War drama.

HELL BELOW ZERO. British. Producers: Irving Allen, Albert R. Broccoli. Stars: Alan Ladd, Joan Tetzel, Basil Sydney, Stanley Baker, Jill Bennett. Wide Screen. Technicolor. Adventure.

Butcher's

THE SICILIANS. British. Producer: John I. Phillips. Director: Ernest Morris. Stars: Robert Hutton, Ursula Howells, Reginald Marsh. Thriller in black and white.

SMOKESCREEN. British. Producer: John I. Phillips. Director: Jim O'Connolly. Stars: Peter Vaughan, Yvonne Romain, John Carson. Thriller in black and white.

ESCAPE PLAN. British. (To be produced in 1965.)

Compton-Cameo

REPULSION. British. Producer: Gene Gutowski. Stars: Catherine Deneuve, Ian Hendry, Yvonne Furneaux. Black and white. Standard Psycho drama.

THE PLEASURE GIRLS. British. Producer: Harry Fine. Stars: Ian McShane, Francesca Annis, Klaus Kinski. Black and white. Standard drama.

PRIMITIVE LONDON. British. Producer: Arnold Louis Miller. Colour. Standard. Documentary.

THE WINDMILL GIRLS. British. Producer: Arnold Louis Miller. Colour. Standard. Documentary.

THE COOL WORLD. American. Producer: Fred Wiseman. Stars: Hampton Clanton, Yolanda Rodriguez. Black and white. Standard Crime thriller.

THE GREENWICH VILLAGE STORY. American. Producer: Jack O'Connell. Stars: Robert Hogan, Melinda Plank. Black and white. Standard. Drama.

RUNAWAY LOVE. New Zealand. Producer: John O'Shea. Stars: Colin Broadley, Nadja Regin. Black and white. Standard. Drama.

RIDE AND KILL. Italian. Producer: J. L. Boraw. Stars: Alex Nicol, Robert Hundar. Colour. 'Scope. Western.

THE MAGNIFICENT THREE. Italian. Producer: J. R. Marchent Star: Geoffrey Horne. Colour. 'Scope. Western.

GUNFIGHT AT HIGH NOON. Italian. Producer: J. R. Marchent. Stars: Richard Harrison, Robert Hundar. Colour. 'Scope. Western.

THE TIGER OF BENGAL. Italian. Producer: Mario Caiano. Stars: Ray Danton, Guy Madison. Colour. 'Scope. Jungle adventure.

THE TERROR OF SANDOKAN. Italian. Producer: Luigi Capuano. Stars: Ray Danton, Guy Madison. Colour. 'Scope. Jungle adventure.

THE FIGHTING LEGIONS. Italian. Stars: John Barrymore Jr., Scilla Gabel. Colour. 'Scope. Spectacular.

WITH FIRE AND SWORD. Italian. Producer: Fernando Cerchio. Stars: Jean Crain, Akim Tamiroff, John Barrymore. Colour. 'Scope. Spectacular.

THE CONQUEST OF MOLOCH. Italian. Producer: Giorgio Ferroni. Star: Gordon Scott. Colour. 'Scope. Spectacular.

HERCULES IN BABYLON. Italian Producer: Siro Marcellini. Star: Gordon Scott. Colour. 'Scope. Spectacular.

GOLIATH AND THE REBEL SLAVE. Italian. Producer: Mario Caiano. Stars: Gordon Scott, Gloria Milland. Colour. 'Scope. Spectacular.

AMBUSH AT GRAND CANYON. Italian. Colour. 'Scope. Western.

THE MAN FROM MINNESOTA. Italian. Colour. 'Scope. Western.

THE BLACK TORMENT. British. Producer: Robert Hartford-Davis. Stars: Heather Sears, John Turner, Ann Lynn. Eastman Color. Standard. Thriller.

TRAUMA. American. Producer: Joseph Cranston. Stars: John Conte, Lynn Bari. Black and white. Standard. Psycho thriller.

BLOOD OF THE EXECUTIONER. Italian. Producer: Ottavio Poggi. Stars: Lex Barker, Guy Madison. Colour 'Scope. Spectacular.

THE DAY THE WORLD CAVED IN. British. Black and white. Standard. Science fiction thriller.

KATELBACH. British. Producer: Gene Gutowski. Black and white. Standard. 'Black' comedy.

SHERLOCK HOLMES AND THE VICE MURDERS. British. Thriller.

THE LOCH NESS MONSTER. British. Adventure.

THE FACE OF TERROR. British. Thriller.

Connoisseur

BEBERT ET L'OMNIBUS. French. Director: Yves Robert. Stars: Little Gibus, Blanchette Brunoy, Jean Richard. Wide Screen. Comedy.

HEAVEN SENT (Drole de Paroissien). French. Director: Jean-Pierre Mocky. Stars: Bourvil, Francis Blanche. Wide Screen. Comedy.

LAUGH WITH MAX LINDER. French. Director: Maud Linder. Star: Max Linder. Wide Screen. Comedy.

LA VIE A L'ENVERS. (Life Upside Down.) French. Director: Alain Jessua. Stars: Charles Denner, Anna Gaylor. Wide Screen. Drama.

THE WAR OF THE BUTTONS. (La Guerre des Boutons.) French, Director: Yves Robert. Stars: Little Gibus and 100 boys. Wide Screen. Comedy.

THE GIVEN WORD. (O Pagador de Promessas.) Brazilian. Director: Anselmo Duarte. Stars: Leonardo Vilar. Gloria Menezes, Dionizio Azevedo. Wide Screen. Drama.

THE HOUSE OF THE ANGEL. (La Casa del Angel.) Argentinian. Director: Leopoldo Torre Nilsson. Stars: Lautaro Marua, Elsa Daniel. Wide Screen. Drama.

BARON MUNCHAUSEN. Czechoslovakian. Director: Karel Zeman. Stars: Milos Kopecky, Jana Brejchova. Wide Screen. Fantasy. Colour.

RE-ISSUES

THE BOLSHOI BALLET. British. Director: Paul Czinner. Stars: Galina Ulanova. Wide Screen. Ballet. Colour.

DON GIOVANNI. British. Director: Paul Czinner. Stars: Cesare Siepi and International Cast. Wide Screen. Salzburg Festival Opera. Colour.

Academy Cinema (Distributed by Connoisseur Films)

AMELIE. French. Director: Michel Drach. Stars: Jean Sorel, Marie-José Nat, Clotilde Joano, Sophie Daumier. Wide Screen. Drama.

LES CARABINIERS. (The Soldiers.) French. Director: Jean-Luc Godard. Stars: Albert Juross, Marino Mase, Genevieve Galea, Catherine Ribero. Wide Screen. Drama.

THE LITTLE SOLDIER. (Le Petit Soldat.) French. Director: Jean-Luc Godard. Stars: Michel Subor, Anna Karina. Wide Screen. Drama.

THE ENGAGEMENT. (I Fidanzati.) Italian. Director: Ermanno Olmi. Stars: Carlo Cabrini, Anna Canzi. Wide Screen. Drama.

THE LIZARDS. (I Basilischi.) Italian. Director: Lina Wertmüller. Stars: Toni Petruzzi, Flora Carabella. Wide Screen. Drama.

IL MARE. (The Sea.) Italian. Director: Giuxeppe Patroni Griffi. Stars: Umberto Orsini, Francoise Prevost, Dino Mele. Wide Screen. Drama.

THE HAND IN THE TRAP. (La Mano en la Trempa.) Argentinian. Stars: Elsa Daniel, Francisco Rabal. Wide Screen. Drama.

RE-ISSUES

THE MEDIUM. American/Italian. Director: Gian-Carlo Menotti. Stars: Marie Powers, Anna Maria Alberghetti. Wide Screen. Opera.

HOTEL DU NORD. French. Director: Marcel Carné. Stars: Louis Jouvet, Arletty, Jean-Pierre Aumont, Annabella. Normal Screen. Film Classic.

continued on page 23

BRING HOME THE BACON WITH WARNER -PATHE



WARNER PATHE DISTRIBUTORS LTD

C*

THRIVE IN '65 WITH

A Delmer Daves Production
THE AFFAIR AT THE VILLA FIORITA
MAUREEN O'HARA
ROSSANO BRAZZI
RICHARD TODD
PHYLLIS CALVERT
TECHNICOLOR®
PANAVISION®
From
WARNER BROS.

John Ford's
"CHEYENNE AUTUMN"
RICHARD WIDMARK
CARROLL BAKER
KARL MALDEN · SAL MINEO
RICARDO MONTALBAN
DOLORES DEL RIO
GILBERT ROLAND
ARTHUR KENNEDY
JAMES STEWART
EDWARD G. ROBINSON
TECHNICOLOR®
From WARNER BROS.

SHE
URSULA ANDRESS
as "She"
COLOUR by DE LUXE
A HAMMER-SEVEN ARTS
Production

MY BLOOD RUNS COLD
TROY DONAHUE
JOEY HEATHERTON
BARRY SULLIVAN
From
WARNER BROS.

RHYTHM 'N GREENS
THE SHADOWS
TECHNICOLOR®
From
ASSOCIATED BRITISH
AN INTER-STATE FILMS PRODUCTION IN ASSOCIATION WITH THE GRADE ORGANISATION

DARLING
DIRK BOGARDE
LAURENCE HARVEY
JULIE CHRISTIE
A Vic Film Production
From
ANGLO AMALGAMATED

THE GREAT RACE
TONY CURTIS
JACK LEMMON
NATALIE WOOD
PETER FALK
KEENAN WYNN
TECHNICOLOR®
SUPER PANAVISION® 70
From
WARNER BROS.

SEX AND THE SINGLE GIRL
TONY CURTIS
NATALIE WOOD
HENRY FONDA
LAUREN BACALL
MEL FERRER
TECHNICOLOR®
A Richard Quine-Reynard Production
From
WARNER BROS.

KING AND COUNTRY
DIRK BOGARDE
TOM COURTENAY
LEO McKERN
A B.H.E. PRODUCTION
THROUGH ASSOCIATED BRITISH

TWO ON A GUILLOTINE
CONNIE STEVENS
DEAN JONES
CESAR ROMERO
FILMED IN PANAVISION®
From
WARNER BROS.

BALLAD IN BLUE
RAY CHARLES
TOM BELL
MARY PEACH
DAWN ADDAMS
PRESENTED BY
ALEXANDER SALKIND
THROUGH ASSOCIATED BRITISH
AN ALSA Production

NONE BUT THE BRAVE
FRANK SINATRA
CLINT WALKER
TOMMY SANDS
A Sinatra Enterprises & Artanis Production
TECHNICOLOR®
PANAVISION®
From
WARNER BROS.

CRACK OF THE WHIP
CLINT WALKER
TECHNICOLOR®
From
WARNER BROS.

THE THIRD DAY
GEORGE PEPPARD
ELIZABETH ASHLEY
From
WARNER BROS.

DEAR HEART
GLENN FORD
GERALDINE PAGE
ANGELA LANSBURY
BARBARA NICHOLS
From
WARNER BROS.





THIS LITTLE PIGGY BOOKED THROUGH W/P

. . . SO DID THIS LITTLE PIGGY—SMART BLOKE!

WARNER-PATHE

CARRY ON CLEO
SIDNEY JAMES
KENNETH CONNOR
KENNETH WILLIAMS
CHARLES HAWTREY
JOAN SIMS
AMANDA BARRIE
EASTMAN COLOUR
A Peter Rogers Production
From ANGLO AMALGAMATED

THE BRIGAND OF KANDAHAR
RONALD LEWIS
OLIVER REED
DUNCAN LAMONT
YVONNE ROMAIN AND
CATHERINE WOODVILLE
GLYN HOUSTON
A HAMMER PRODUCTION
FROM ASSOCIATED BRITISH
AN ASSOCIATED BRITISH-HAMMER FILM PROD.

ONE DAY IN LONDON
JOE BROWN
SOPHIE HARDY
SIDNEY JAMES
UNA STUBBS
DAVE NELSON
COLOUR
From
ANGLO AMALGAMATED

GONKS GO BEAT
KENNETH CONNOR
TERRY SCOTT
FRANK THORNTON
EASTMAN COLOUR
From
ANGLO AMALGAMATED

MODS AND ROCKERS
A Kenneth Hume (International) Ltd. production
WITH MUSIC BY THE BEATLES
(McCartney, Lennon, Harrison)
Also by Ian Macpherson
EASTMAN COLOUR
From ANGLO AMALGAMATED

I'VE GOTTA HORSE
BILLY FURY
MICHAEL MEDWIN
AMANDA BARRIE
TECHNISCOPE COLOUR
From
ANGLO AMALGAMATED

PATHE PIC
PATHE NEWS
WARNER BROS. CARTOONS

The Edgar Wallace
MYSTERY THRILLERS
and
Edgar Lustgarten introducing
THE SCALES OF JUSTICE STORIES
From **ANGLO AMALGAMATED**

"WHY WAS I SO PIG-HEADED? ...It would have been money in the Bank"

AND
AND
AND



. . . THIS LITTLE PIGGY ALSO DANCED WITH GLEE



. . . BUT THIS LITTLE PIGGY WENT BROKE!

AND
THE
GREATEST
"MONEY
IN THE
BANK"
FILM
OF
ALL....



MY FAIR LADY

STARRING

AUDREY HEPBURN · REX HARRISON

Co-starring

STANLEY HOLLOWAY

WILFRID HYDE-WHITE · GLADYS COOPER · JEREMY BRETT and THEODORE BIKEL · FROM THE PLAY BY BERNARD SHAW · PRODUCTION & COSTUMES BY CECIL BEATON · CHOREOGRAPHY BY HERMES PAN · MUSIC SUPERVISED BY ANDRE PREVIN

MUSIC BY FREDERICK LOEWE · SCREENPLAY BY ALAN JAY LERNER · PRODUCED BY JACK L. WARNER · DIRECTED BY GEORGE CUKOR

TECHNICOLOR® · SUPER PANAVISION®70 · FROM WARNER BROS.

Released through WARNER-PATHE

Contemporary

ADIEU PHILIPPINE. French. Stars: Yveline Cery, Stefania Sabatini. Wide Screen. Black and white. Comedy.

BOUDU RESCUED. French. Star: Michel Simon. Standard. Black and white. Renoir classic.

DEATH IN MADRID. French. Standard. Black and white. Documentary compilation.

THE GOOD LIFE. French. Star: Frederic de Pasquale. Wide Screen. Black and white. Modern drama.

THE JOKER. French. Stars: Jean-Pierre Cassel, Genevieve Cluny. Standard. Black and white. Farcical comedy.

THE EXTERMINATING ANGEL. Spanish. Star: Sylvia Pinal. Standard. Black and white. Drama.

HANDS ON THE CITY. Italian. Star: Rod Steiger. Wide Screen. Black and white. Drama.

IMAGE OF LOVE. American. Producer: Jack Le Vien. Narrator: Anthony Newley. Wide Screen. Colour. Documentary.

PETER AND PAVLA. Czechoslovakian. Star: Ladislav Jakim. Standard. Black and white. Drama.

RED CORN. Brazilian. Stars: Sadi Cabral, Margarida Cardoso. Standard. Black and white. Epic drama.

SKOPJE 63. Yugoslav. Standard. Black and white. Documentary.

TOKYO STORY. Japanese. Star: Chishu Ryu. Standard. Black and white. Drama.

WOMAN OF THE SANDS. Japanese. Stars: Eiji Okada, Kyoko Kishida. Standard. Black and white. Drama.

Disney

MARY POPPINS. American. Producer: Walt Disney. Stars: Julie Andrews, Dick Van Dyke, David Tomlinson, Glynis Johns. Wide Screen—Stereophonic—Optical. Musical fantasy.

THOSE CALLOWAYS. American. Producer: Walt Disney. Stars: Brian Keith, Vera Miles, Brandon De Wilde. Wide Screen. Adventure drama.

THE MONKEYS UNCLE. American. Producer: Walt Disney. Stars: Tommy Kirk, Annette, Leon Ames. Wide Screen. Farcical comedy.

THE LEGEND OF DICK TURPIN. English. Producer: Walt Disney. Stars: David Weston, George Cole, Bernard Lee. Wide Screen. Period adventure.

THAT DARN CAT. American. Producer: Walt Disney. Stars: Hayley Mills, Dean Jones, Dorothy Provine, Roddy McDowell. Wide Screen. Comedy thriller.

EMIL AND THE DETECTIVES. European. Producer: Walt Disney. Stars: Walter Slezak, Bryan Russell. Wide Screen. Detective comedy.

LEGEND OF LOBO. American. Producer: Walt Disney. Wide Screen. Animal adventure.

GERONIMO'S REVENGE. American. Producer: Walt Disney. Stars: Tom Tryon, Darryl Hickman, Betty Lynn. Standard. Adventure western.

THE BALLERINA. European. Producer: Walt Disney. Stars: Poul Reichhardt, Astrid Villaume, Kirsten Simone. Wide Screen. Ballet feature.

STAMPEDE AT BITTER CREEK. American. Producer: Walt Disney. Stars: Tom Tryon. Stephen McNally. Standard. Adventure western.

RE-ISSUES

SNOW WHITE AND THE SEVEN DWARFS. American. Producer: Walt Disney. Standard. Feature cartoon.

Eagle

THE SAVAGE HORDES. Italian-French. Stars: Joe Robinson, Yoko Tani, Akim Tamiroff. Techniscope. Action spectacular.

BATTLES OF THE GLADIATORS. Italian. Stars: Gordon (Tarzan) Scott. Euroscope. Action spectacular.

CRYPT OF HORROR. Italian-Spanish. Stars: Christopher Lee, Audrey Amber, Ursula Davis. Standard. Horror.

TERRIFIED. American. Stars: Rod Lauren, Tracy Olsen, Steve Drexel. Standard. Horror.

SECRETS OF THE NAZI CRIMINALS. Swedish. Standard. Documentary.

THUNDER OF BATTLE. Italian-French. Stars: Gordon (Tarzan) Scott. CinemaScope. Action spectacular.

FIGHT OR DIE. Italian. Stars: Richard Harrison. Techniscope. Action spectacular.

ARM OF FIRE. Italian. Stars: Gordon (Tarzan) Scott. CinemaScope. Action spectacular.

GO GO GO WORLD. Italian. Ultrapanoramic. Documentary.

BUFFALO BILL. Italian/Spanish. Star: Gordon Scott. Techniscope. Western.

BENGAL LANCERS. Italian. Star: Richard Harrison. Techniscope. Action adventure.

THE VALIANT 5. Italian. Star: Richard Harrison. CinemaScope. Action spectacular.

Gala

CLIMATE OF LOVE. French. Director : Stellio Lorenzi. Stars : Emmanuelle Riva, Marina Vlady. 'Scope. Sex-Drama.

LA FEMME MARIEE. French. Director: Jean-Luc Godard. Stars Macha Meril, Philippe Leroy. Sex-Drama.

INFERNO. French. Director : Henri-George Clouzot. Stars : Romy Schneider, Serge Reggiani. Drama.

MATA-HARI. French. Director : Francois Truffaut. Stars : Jeanne Moreau, Jean-Louis Trintignant. Drama.

THE OTHER WOMAN. French. Director : Francois Villier. Stars : Annie Girardot, Alida Valli, Richard Johnson. Comedy/Drama.

THE OUTSIDERS (Bande A Part). French. Director : Jean-Luc Godard. Stars : Anna Karina, Claude Brasseur, Sami Frey. Standard. Tragi-Comedy.

SILKEN SKIN (La Peau Douce). French. Director : Francois Truffaut. Stars : Francoise Dorleac, Jean Desailly. Wide Screen. Sex-Drama.

THERESE. French. Director: Georges Franju. Stars : Emmanuelle Riva, Phillipe Noiret, Sami Frey. Wide Screen. Drama.

WILD LIVING. French. Director : Pierre Montazel. Stars : Marie-France Pisier, Bernard Blier, Christian Marquand. Scope. Comedy.

MONDO CANE No. 2. Italian. Director : Gualtiero Jacopetti. Standard. Documentary.

PASSIONATE ENCOUNTER. Italian. Director : Renato Castellani. Stars : Lea Massari, Enrico Pagani. Wide Screen. Sex-Drama.

38 - 24 - 36. Italian. Director : Vittorio Sala. Stars : Juliette Greco, Dean Martin, Gilbert Becaud, Marpessa Dawn. Musical Spectacular. Scope.

VAGHE STELLE DELL' ORSA. Italian. Director : Luchino Visconti. Stars : Claudia Cardinale, Jean Sorel. Drama.

" 491." Swedish. Director: Vilgot Sjoman. Sex-Drama. Wide Screen.

NOW ABOUT THESE WOMEN. Swedish. Director : Ingmar Bergman. Stars : Eva Dahlbeck, Bibi Andersson. Comedy.

HIGH AND LOW. Japanese. Director: Akira Kurosawa. Stars: Toshiro Mifune, Kyoko Kagawa. Scope. Drama.

THE BAD SLEEP WELL. Japanese. Director: Akira Kurosawa. Stars : Toshiro Mifune, Kyoko Kagawa. Scope. Drama.

HARA-KIRI. Japanese. Director: Masaki Kobayashi. Star: Tatsuya Nakadai. Scope. Drama.

THE KNIGHT'S BODYGUARD. Japanese. Director: Akira Kurosawa. Star: Toshiro Mifune. Scope. Drama.

SWORDSMAN OF DEATH. Japanese. Director: Akira Kurosawa. Star: Toshiro Mifune. Drama.

THE CURSE OF SIMBA. British. Director: Lindsay Shonteff. Stars: Bryant Haliday, Denis Price, Lisa Daniely. Drama.

DEVIL DOLL. British. Director: Lindsay Shonteff. Stars: Bryant Haliday, William Sylvester, Yvonne Romain. Standard. Drama.

HOW I LIVED AS EVE. German. Director: Zygmunt Sulistrowski. Stars: Kitty Wolf, June Abel. Nudist. Standard.

THE RED LANTERN. Greek. Director: Vassilis Georgiadis. Stars: Jenny Karezi, George Foondas, Dimitris Papamichael. Standard. Sex-Drama.

THE TROUBLEMAKER. American. Director: Theodore J. Flicker. Stars: Tom Aldredge, Joan Darling. Comedy.

THE RELUCTANT SAINT. American/Italian. Director: Edward Dmytryk. Stars: Maxmillian Schell, Ricardo Montalban, Akim Tamiroff. Comedy.

THE MAGNIFICENT CONCUBINE. British Quota. Director: Li-Han-Hsiang. Stars: Yen Chuan, Li Li-Hua. Spectacular.

THE VIPER. French/Italian. Directors: Luigi Commencini, Mauro Bolognini, Dino Risi, Lucian Saloe. Stars: Elke Sommer, Monica Vitti, Gina Lollobrigida, Jean Sorel.

Golden Era

EXECUTIONER ON THE SEAS. Italian-French. Produced by Documento Films and Le Louvre Films. Stars: Richard Harrison, Michele Mercier, Walter Barnes. Totalscope. Eastman Color. Epic sea adventure.

HERCULES THE INVINCIBLE. Italian. Producer: Al World. Stars: Dan Vadis, Spela Rozin, Caroll Brown. Techniscope. Technicolor. Lavish Spectacular.

HORRORS OF THE BLACK FOREST. American. Producer: Cy Roth. Black and white. War horror.

GROWING WILD. American. Producer: Cy Roth. Stars: Nudes. Eastman Color. Nudist subject.

JET SQUADRON. American. Producer: Cy Roth. Stars: Edward Bishop, Donald Phillips, Jack Aronson. Eastman Color. War drama.

THE TESTAMENT OF DR. MABUSE. German. Produced by C.C.C. Films. Stars: Gert ("Goldfinger") Frobe. Black and white. Underworld crime thriller.

STORM OVER CEYLON. Italian-German-French. Producer: Enrico Bomba. Stars: Lex Barker, Maurice Ronet, Magali Noel. Eastman Color. Totalscope. Jungle thriller.

THE INVINCIBLE MASKED RIDER. Italian-French. Producer: Fortunato Misiano. Stars: Pierre Brice, Helen Chanel, Gisella Arden. Totalscope. Eastman Color. Action-packed adventure.

ALI BABA AND THE SACRED CROWN. Italian. Produced by Avis Films. Stars: Rod Flash, Bella Cortez. Eastman Color. Totalscope. Fantasy adventure.

THARUS, SON OF ATTILA. Italian. Produced by P.T. Cinematografica Films. Stars: Lisa Gastoni, Gerome Courtland. Eastman Color. Totalscope. Spectacular adventure.

I AM ONLY A WOMAN. German. Producer: Preben Philipsen. Stars: Maria Schell, Paul Hubschmid. Ultrascope. Colour. Comedy.

GREEN FLAGS OF ALLAH. Italian-French. Producer: Giacomo Gentilomo. Stars: Jose Suarez, Linda Ristal. Eastman Color. Totalscope. Swashbuckling adventure.

SHERLOCK HOLMES AND THE NECKLACE OF DEATH. German. Produced by C.C.C. Films. Stars: Christopher Lee, Senta Berger, Thorley Walter. Black and white. Crime thriller.

THE STORY OF SAN MICHELE. Italian-German-French. Produced by C.C.C. Films, Cine Italia Films, Criterion Films. Stars: O. W. Fisher, Maria Mahor. Ultrascope. Colour. Drama.

THE COBWEB OF DR. MABUSE. Italian-German-French. Produced by C.C.C. Films. Stars: Gert ("Goldfinger") Frobe, Lex Barker, Daliah Lavi. Black and white. Murder drama.

THE CONQUEROR OF MARACHIBO. Italian-Spanish. Produced by Cineproduzioni Associate, Epoca Films. Stars: Hans Von Borsody, Brigitte Corey, Helga Line, Conrad Anderson. Supertotalscope. Eastman Color. Lavish scale adventure.

CRIME ON THE HIGH SEAS. German. Produced by Fono Film. Stars: James Robertson Justice. Black and white. Crime thriller.

HERCULES AGAINST THE SONS OF THE SUN. Italian. Produced by Wonder Films. Stars: Mark Forest. Colour/Scope. Spectacular adventure.

THE INVISIBLE CLAWS OF DR. MABUSE. German. Produced by C.C.C. Films. Stars: Lex Barker, Karin Dor, Werner Peters. Black and white. Crime thriller.

THE INVINCIBLE THREE. Italian. Produced by Cine Italia Films. Stars: Ed Fury. Colour/Scope. Mammoth adventure.

THE TRIUMPH OF HERCULES. Italian. Produced by E. C. Productions. Stars: Dan Vadis, Jose Greci. Colour/Scope. Epic production.

Grand National

EVERY DAY'S A HOLIDAY. British. Producers: Maurice J. Wilson, Ronald J. Kahn. Stars: John Leyton, Mike Sarne, Freddie and the Dreamers. Techniscope. Technicolor. Musical.

CLASH BY NIGHT. British. Producer: Maurice J. Wilson. Stars: Jenifer Jayne, Terence Longden. Black and white. Wide screen. Drama.

SHELL SHOCK. American. Stars: Beach Dickerson, Carl Crow. Black and white. War drama.

ATTACK SQUADRON. Japanese. Stars: Vuzo Kavanna. Colour. Air-War drama.

THOR THE MIGHTY. Italian. Star: Joe Robinson. 'Scope and Colour. Spectacular.

STARK FEAR. American. Star: Skip Homier. Black and white. Wide Screen. Drama.

RED HELL. American. Stars: Basil Rathbone, Mark Murphy. Black and white. Drama.

FEAR NO MORE. American. Stars: Jacques Bergerac, Mala Powers. Black and white. Wide Screen. Drama.

INDIAN KILLER. American. Star: Peter Coe. Black and white. Drama.

RE-ISSUES

BROKEN ARROW. American. Star: James Stewart. Technicolor. Western.

HELL AND HIGH WATER. American. Star: Richard Widmark. CinemaScope. Technicolor. Sub-Marine drama.

RIVER OF NO RETURN. American. Stars: Robert Mitchum, Marilyn Monroe. CinemaScope. Technicolor. Western.

KING OF THE KHYBER RIFLES. American. Star: Tyrone Power. CinemaScope. Technicolor. Drama.

ROMMEL. American. Star: James Mason. Black and white. War drama.

WHITE FEATHER. American. Star: Robert Wagner. Technicolor. Western.

BEACHEAD. American. Star: Tony Curtis. Colour. War drama.

RODAN. Japanese. Star: Kenji Sawara. Colour. Horror.

MGM

THE AMERICANIZATION OF EMILY. American. Producer: Martin Ransohoff. Stars: James Garner, Julie Andrews, Melvyn Douglas. Metroscope. Black and white. Wartime romantic comedy.

CAPTAIN SINDBAD. American. Producer: Frank and Herman King. Stars: Guy Williams, Heidi Bruhl, Pedro Armendariz. Wandrascope. Technicolor. Action-adventure spectacle.

THE CINCINNATI KID. American. Producer: Martin Ransohoff. Stars: Steve McQueen, Spencer Tracy, Karl Malden.

COMPANY OF COWARDS. American. Producer: Ted Richmond. Stars: Glenn Ford, Melvyn Douglas, Stella Stevens. Panavision. Black and white. Action-comedy.

FLIGHT OF THE SANDPIPER. American. Producer: Martin Ransohoff. Stars: Elizabeth Taylor, Richard Burton, Eva Marie Saint. Panavision. Colour. Tense drama.

GET YOURSELF A COLLEGE GIRL. American. Producer: Sam Katzman. Stars: The Dave Clark Five, The Animals, Mary Ann Mobley, Chad Everett. Panavision. Metrocolor. Romantic comedy musical.

GIRL HAPPY. American. Producer: Joe Pasternak. Stars: Elvis Presley, Shelly Fabares, Mary Ann Mobley. Panavision. Metrocolor. Romantic musical comedy.

THE GOLDEN ARROW. International. Producer: Goffredo Lombardo. Stars: Tab Hunter, Rossana Podesta. Technirama. Technicolor. Spectacular adventure fantasy.

GUNFIGHTERS OF CASA GRANDE. American. Producer: Lester Welch. Stars: Alex Nicol, Jorge Mistral, Dick Bentley. CinemaScope. Metrocolor. Western adventure.

THE HILL. British. Producer: Kenneth Hyman. Stars: Sean Connery, Alfred Lynch, Michael Redgrave, Ian Hendry. Wide Screen. Black and white. War-time drama.

HONEYMOON HOTEL. American. Producer: Pandro S. Berman. Stars: Robert Goulet, Nancy Kwan, Robert Morse. Panavision. Metrocolor. Romantic comedy.

HOOTENANNY HOOT. American. Producer: Sam Katzman. Stars: Peter Breck, Joby Baker, Pam Austin, Ruta Lee. Metroscope. Black and white. Musical.

HYSTERIA. British. Producer: Jimmy Sangster. Stars: Robert Webber, Lelia Goldini, Jennifer Jayne. Wide Screen. Black and white. Murder-mystery.

JOY IN THE MORNING. American. Producer: Henry Weinstein. Stars: Richard Chamberlain, Yvette Mimieux. Wide Screen. Metrocolor. Warm love story.

LOOKING FOR LOVE. American. Producer: Joe Pasternak. Stars: Connie Francis, Jim Hutton, Susan Oliver. Panavision. Metrocolor. Comedy-drama.

THE LOVE CAGE. French. Producer: Jacques Bar. Stars: Jane Fonda, Alain Delon, Lola Albright. CinemaScope. Black and white. Suspense-drama.

THE LOVED ONE. American. Producers: John Calley, Haskell Wexler. Stars: Robert Morse, Jonathan Winters, John Gielgud, Rod Steiger, Anjanette Comer. Wide Screen. Black and white. Satire.

MURDER AHOY. British. Producer: Lawrence P. Bachmann. Stars: Margaret Rutherford, Lionel Jeffries, Stringer Davis. Metroscope. Black and white. Mystery-thriller.

OPERATION CROSSBOW. British. Producer: Carlo Ponti. Stars: Sophia Loren, George Peppard, Trevor Howard, John Mills. CinemaScope. Metrocolor. War-time drama.

THE OUTRAGE. American. Producer: A. Ronald Lubin. Stars: Paul Newman, Claire Bloom, Laurence Harvey, Edward G. Robinson. Panavision. Black and white. Action-drama.

QUICK, BEFORE IT MELTS. American. Producers: Douglas Laurence and Delbert Mann. Stars: George Maharis, Robert Morse, James Gregory, Anjanette Comer. Panavision. Metrocolor. Farcical comedy.

THE SECRET OF MY SUCCESS. British. Producers: Andrew and Virginia Stone. Stars: Shirley Jones, Stella Stevens, Honor Blackman, James Booth. Panavision. Metrocolor. Romantic comedy.

SIGNPOST TO MURDER. American. Producer: Lawrence Weingarten. Stars: Joanne Woodward, Stuart Whitman, Edward Mulhare. Panavision. Black and white. Mystery-thriller.

SUNDAY IN NEW YORK. American. Producer: Everett Freeman. Stars: Cliff Robertson, Jane Fonda, Rod Taylor. Metrocolor. Romantic-comedy.

36 HOURS. American. Producer: William Perlberg. Stars: James Garner, Rod Taylor, Eva Marie Saint. Panavision. Black and white. Suspense war-time drama.

TIKO AND THE SHARK. American. Producer: Geoffredo Lombardo. Stars: Native Tihitian cast. Metroscope. Colour. Adventure story.

THE YELLOW ROLLS-ROYCE. British Producer: Anatole de Grunwald. Stars: Ingrid Bergman, Rex Harrison, Shirley MacLaine, Jeanne Moreau, George C. Scott, Omar Sharif and Alain Delon. Panavision. Eastman Color. Romantic adventure story.

YOUNG CASSIDY. British. Producer: Robert Graff, Robert Ginna. Stars: Rod Taylor, Maggie Smith, Julie Christie, Flora Robson, Edith Evans. Wide Screen. Metrocolor. True-life drama.

THE YOUNG LOVERS. American. Producer: Samuel Goldwyn, Jr. Stars: Peter Fonda, Sharon Hugueny, Nick Adams, Deborah Walley. Wide Screen. Black and white. Dramatic love-story.

REISSUES

TOM THUMB. British. Producer: George Pal. Stars: Russ Tamblyn, Terry Thomas, Peter Sellers, June Thorburn. Eastman Color. Fairy-story.

THE WIZARD OF OZ. American. Producer: Mervyn LeRoy. Stars: Judy Garland, Frank Morgan, Ray Bolger. Metroscope. Technicolor. Dream story.

Miracle

THIS SHOCKING WORLD. Italian. Produced by Julia Films. Technicolor. Documentary adventure.

THE DESPERATE MEN. Italian. Produced by Filmar. Stars: Susan Pagett, John Heston. Eastman Color. Adventure story.

SAMSON IN KING SOLOMON'S MINES. Italian. Produced by Panda Films. Star: Don Harrison. Technicolor. Mythological adventure.

HERCULES FIGHTS THE MOON MEN. Italian. Produced by Nike Cinema Photographica. Star: Alan Steel. Technicolor. Mythological adventure.

HYPNOSIS. German. Produced by U.F.A. Stars: Jean Sorel, Eleanora Rossi-Drago. Black and white. Horror thriller.

BLOOD RIVER. German. Produced by U.F.A. Star: Barbara Rutting. Eastman Color. Adventure story.

GODDESS OF RIO BENI. German. Produced by U.F.A. Stars: Gillian Hills. Eastman Color. Adventure story.

SEXY PARTY. Italian. Produced by Mirko Films. Stars: Antonella Luadui, John Drew-Barrymore. Black and white. Sex drama.

New Realm

TERROR IS A MAN. American. Stars: Francis Lederer, Greta Thyssen. Black and white. Standard. Horror.

RAIDERS OF HUMAN SOULS. Foreign. Stars: Tony Russel, Scilla Gabel. Colour. 'Scope. Suspense drama.

FORT ALGIERS. American. Stars: Yvonne de Carlo, Raymond Burr. Black and white. Standard. Action.

BELLE STARR'S DAUGHTER. American. Stars: George Montgomery, Ruth Roman. Black and white. Standard. Western.

CANADIAN PACIFIC. American. Stars: Randolph Scott, Jane Wyatt. Black and white. Standard. Western.

FIGHTING MAN OF THE PLAINS. American. Stars: Randolph Scott, Victor Jury. Black and white. Standard. Western.

CARIBOU TRAIL. American. Stars: Randolph Scott, Sally Hayes. Black and white. Standard. Western.

New Realm—E. J. Fancey Productions

SCORCHING SANDS. Foreign. Stars: Anna Karina, Gerard Barray. Colour. 'Scope. Spectacular.

HELL BELOW DECK. Foreign. Stars: Lisa Gastoni, Jerome Courtland. Colour. 'Scope. Sea adventure.

SHE LOVED TO BE BAD. Foreign. Star: Dominique Boschero. Black and white. Standard. Sex comedy-drama.

CAVES OF THE LIVING DEAD. Foreign. Black and white. Standard. Horror.

THEY GAVE HIM A GUN. Foreign. Star: Jean Marais. Black and white. Standard. Action.

ALWAYS WHEN NIGHT FALLS. Foreign. Star: Jan Hendrike. Black and white. Standard. Sex drama.

New Realm—SF Films

AND SO TO BED. Foreign. Stars: Lilli Palmer, Peter Van Eyck. Black and white. Standard. Sex comedy.

THE SPY. Foreign. Stars: Hildegarde Neff, Gerard Barray. Black and white. Standard. Espionage thriller.

ISLE OF DESIRE. Foreign. Stars: Fabienne Dali, Sophie Hardy. Black and white. Standard. Sex drama.

PLAYGIRLS AND THE VAMPIRE. Foreign. Stars: Walter Brand, Nyla Rocco. Black and white. Standard. Horror.

THE HEAD. Foreign. Stars: Horst Frank, Michel Simon. Black and white. Standard. Horror.

NIGHTMARE IN THE SUN. American. Stars: Ursula Andress, John Derek. Colour. Standard. Suspense drama.

New Realm—DUK Films

SEDUCTION OF JULIA. Foreign. Stars: Lilli Palmer, Charles Boyer. Black and white. Standard. Sex comedy.

DAGGERS DRAWN. Foreign. Stars: Petula Clark, Pierre Mondy. Black and white. Standard. Action drama.

THE CHASE. Foreign. Stars: Mylene Demongeot, Johnny Halliday. Black and white. 'Scope. Musical comedy.

CRIMSON CIRCLE. Foreign. Black and white. Standard. Edgar Wallace mystery thriller.

NO MEN AT SOLEDOR. Foreign. Black and white. Standard. Sex drama.

Panton

FROM HELL IT CAME. American. Stars: Tod Andrews, Tina Carner. Black and white. Horror.

RIOT IN CELL BLOCK 11. American. Stars: Neville Brand, Emile Meyer, Frank Faylen. Black and white. Prison drama.

AT GUNPOINT. American. Stars: Fred MacMurray, Dorothy Malone. Technicolor. CinemaScope. Western.

ATTACK OF THE CRAB MONSTER. American. Stars: Richard Garland, Pamela Duncan, Russell Johnson. Black and white. Horror.

NOT OF THIS EARTH. American. Stars: Paul Birch, Beverly Garland, Morgan Jones. Black and white. Horror.

TORMENTED. American. Stars: Richard Carlson, Juli Reding Lugene Sanders. Black and white. Drama.

THE FIRST TEXAN. American. Stars: Joel McCrea, Felicia Farr, Jeff Morrow. Technicolor. CinemaScope. Western.

MASSACRE RIVER. American. Stars: Guy Madison, Rory Calhoun, Carole Mathews, Cathy Downs. Black and white. Western.

LAST OF THE BADMEN. American. Stars: George Montgomery, Douglas Kennedy. Technicolor. CinemaScope. Western.

THE OKLAHOMAN. American. Stars: Joel McCrea, Barbara Hale. Technicolor. CinemaScope. Western.

SHOTGUN. American. Stars: Sterling Hayden, Yvonne De Carlo, Zachary Scott. Technicolor. Western.

BATTLE ZONE. American. Stars: John Hodiak, Stephen McNally, Linda Christian. Black and white. War drama.

SEA TIGER. American. Stars: Marguerite Chapman, John Archer. Black and white. Sea adventure.

STAMPEDE. American. Stars: Rod Cameron, Gale Storm. Sepia color. Western.

BADMEN OF TOMBSTONE. American. Stars: Barry Sullivan, Marjorie Reynolds, Broderick Crawford. Black and white. Western.

PANHANDLE. American. Stars: Rod Cameron, Cathy Downs. Black and white. Western.

LA CUCARACHA. Mexican. Stars: Maria Felix, Dolores Del Rio, Emilio Fernandez. Eastman Color. Mexican civil war drama.

A MEXICAN AFFAIR. Mexican. Stars: Jack Parlance, Maria Felix, Pedro Armendariz. Eastman Color. Romance.

ROME AGAINST ROME. Italian. Stars: Susi Anderson, Ettore Manni, John Drew Barrymore. Eastman Color. 'Scope. Spectacular.

Paramount

BECKET. British. Producer: Hal Wallis. Stars: Richard Burton, Peter O'Toole, Sir Donald Wolfit, Sir John Gielgud, Martita Hunt, Pamela Brown, Sian Phillips. Panavision. Technicolor. Historical drama.

THE CARPETBAGGERS. American. Producer: Joseph E. Levine. Stars: George Peppard, Carroll Baker, Alan Ladd, Bob Cummings, Martha Hyer, Elizabeth Ashley, Lew Ayres, Martin Balsam, Ralph Taeger, Archie Moore. Panavision. Technicolor. Sex drama.

WHERE LOVE HAS GONE. American. Producer: Joseph E. Levine. Stars: Susan Hayward, Bette Davis, Michael Conners, Joey Heatherton, Jane Greer, DeForrest Kelley. Techniscope. Technicolor. Sex drama.

IN HARM'S WAY. American. Producer: Otto Preminger. Stars: John Wayne, Kirk Douglas, Patricia Neal, Tom Tryon, Paula Prentiss, Brandon de Wilde, Jill Haworth, Dana Andrews, Burgess Meredith, Franchot Tone, Patrick O'Neal, Stanley Holloway, Barbara Bouchet, Slim Pickens, Hugh O'Brian, Henry Fonda. Panavision. Black and white. War drama.

THE AMOROUS ADVENTURES OF MOLL FLANDERS. British. Producer: Marcel Hallman. Stars: Kim Novak, Richard Johnson, Angela Lansbury, Hugh Griffith, Leo McKern, George Sanders, Lilli Palmer, Vittorio De Sica, Cecil Parker. Panavision. Technicolor. Sex drama.

JUDITH. American. Producer: Kurt Unger. Stars: Sophia Loren, Peter Finch, Jack Hawkins. Eastman Color. Romantic drama.

SYLVIA. American. Producer: Martin H. Poll. Stars: Carroll Baker, George Maharis, Joanne Dru, Peter Lawford, Viveca Lindfors, Edmond O'Brien, Aldo Ray, Ann Sothern, Lloyd Bochner. Black and white. Romantic drama.

MARRIAGE—ITALIAN STYLE. Italian. Producer: Carlo Ponti Stars: Sophia Loren, Marcello Mastroianni. Wide Screen. Colour. Romantic drama.

HARLOW. American. Producer: Joseph E. Levine. Stars: Carroll Baker, Peter Lawford. Panavision. Technicolor. Biographical drama.

THE PATSY. American. Producer: Ernest D. Glucksman. Stars: Jerry Lewis, Ina Balin, Everett Sloane, Phil Harris, Keenan Wynn, Peter Lorre. John Carradine. Technicolor. Farcical comedy.

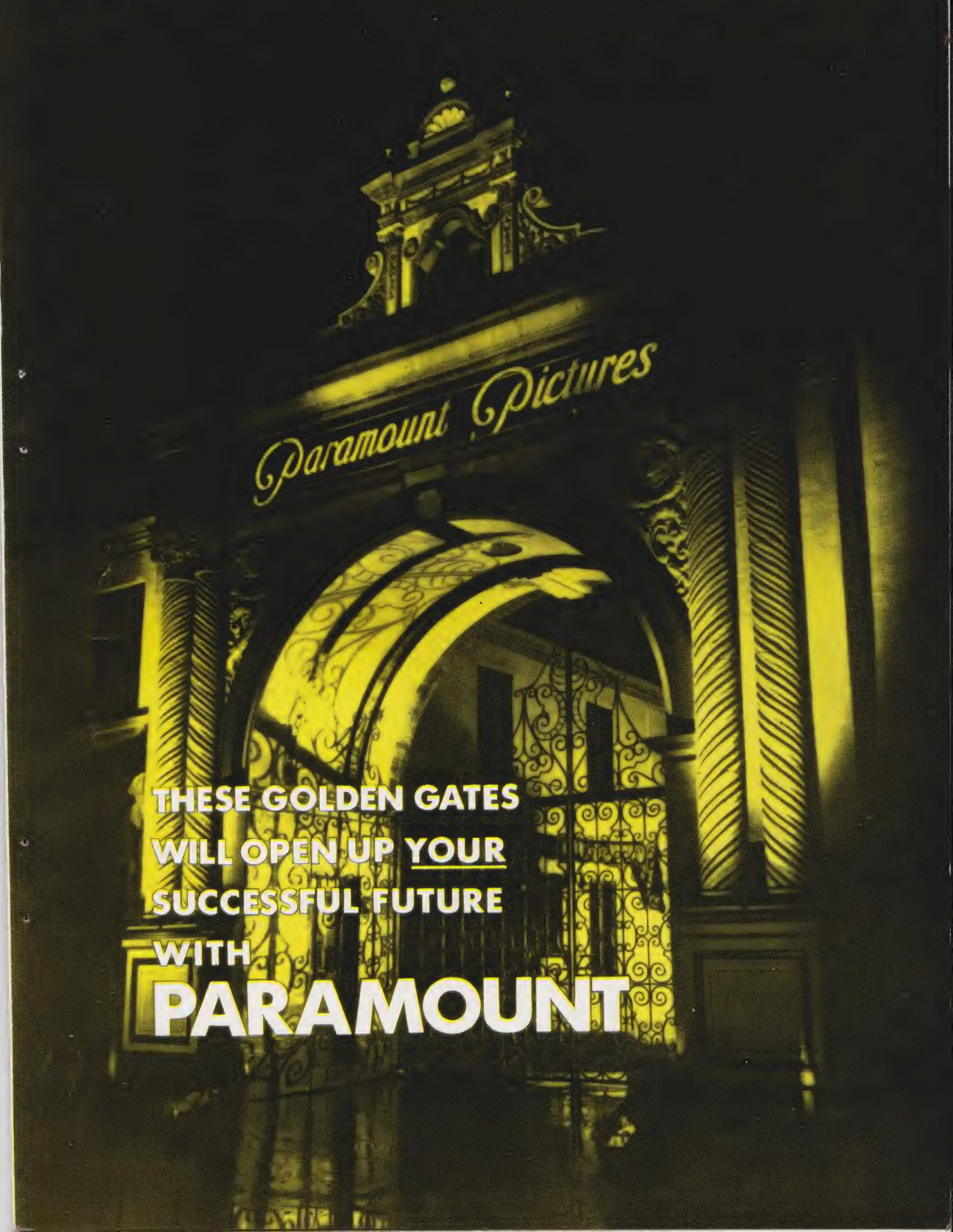
CRACK IN THE WORLD. American. Producers: Lester Sansom, Bernard Glasser. Stars: Dana Andrews, Janette Scott, Alexander Knox, Kieron Moore. Technicolor. Science-fiction drama.

THE NAKED PREY. South African. Producer: Cornel Wilde. Stars: Cornel Wilde, Gert van den Berg, Ken Gampu, Vedra Karamitas, Patrick Mynhardt, Bella Randels. Panavision. Technicolor. Adventure drama.

ROBINSON CRUSOE ON MARS. American. Producers: Aubrey Schenck, Edwin F. Zabel. Stars: Paul Mantee, Vic Lundin. Techniscope. Technicolor. Science-fiction drama.

BLACK SPURS. American. Producer: A. C. Lyles. Stars: Rory Colhoun, Terry Moore, Linda Darnell, Scott Brady, Lon Chaney, Richard Arlen, Bruce Cabot. Techniscope. Technicolor. Outdoor action drama.

continued on page 35

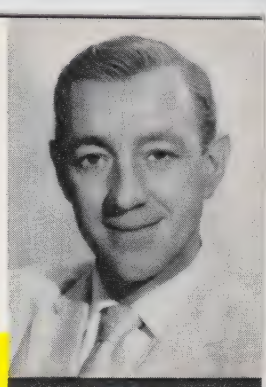

Paramount Pictures
THESE GOLDEN GATES
WILL OPEN UP YOUR
SUCCESSFUL FUTURE
WITH
PARAMOUNT



This is Harlow
as she will be portrayed by Carroll Baker
in the Joseph E. Levine production of

HARLOW

Based on Irving Shulman's best seller / screenplay by Sidney Boehm / directed by Gordon Douglas
To be distributed world wide by **Paramount Pictures Corporation**

WORLD SHOWMAN No. 1
JOSEPH E. LEVINE PRESENTS . . .

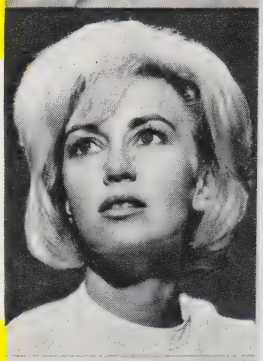


THE CARPETBAGGERS

starring GEORGE PEPPARD · ALAN LADD · BOB CUMMINGS
MARTHA HYER · ELIZABETH ASHLEY · LEW AYRES
MARTIN BALSAM · RALPH TAEGER · ARCHIE MOORE
and CARROLL BAKER as RINA

Screenplay by JOHN MICHAEL HAYES · Based on the novel "The Carpetbaggers" by HAROLD ROBBINS · Music composed and conducted by ELMER BERNSTEIN

Directed by EDWARD DMYTRYK · Produced by JOSEPH E. LEVINE · TECHNICOLOR · PANAVISION





WHERE LOVE HAS GONE

starring SUSAN HAYWARD · BETTE DAVIS
co-starring MICHAEL CONNORS and JOEY HEATHERTON
A JOSEPH E. LEVINE Presentation · Directed by EDWARD DMYTRYK
Screenplay by JOHN MICHAEL HAYES
Based on the novel by HAROLD ROBBINS · TECHNICOLOR · TECHNISCOPE





NEVADA SMITH

starring STEVE McQUEEN in the title role
Produced and Directed by HENRY HATHAWAY
Executive Producer JOSEPH E. LEVINE





MARRIAGE–ITALIAN STYLE

starring SOPHIA LOREN
MARCELLO MASTROIANNI
Directed by VITTORIO De SICA
Produced by CARLO PONTI · In EASTMANCOLOR

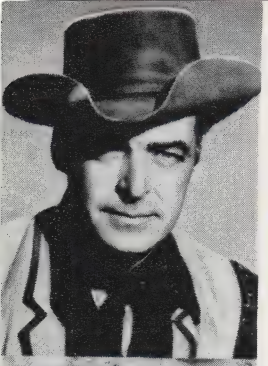




DINGAKA

starring STANLEY BAKER
JULIET PROWSE and KEN GAMPU
Directed by JAMIE UYS
In Colour



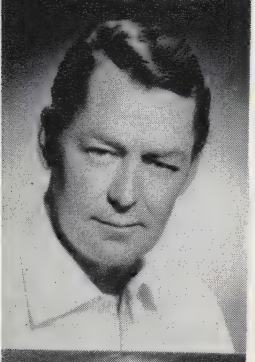


PEERLESS PARAMOUNT PRODUCTIONS



BECKET

A HAL WALLIS Production starring RICHARD BURTON · PETER O'TOOLE
with John Gielgud · Donald Wolfit · Martita Hunt · Pamela Brown PANAVISION
Directed by PETER GLENVILLE · Screenplay by EDWARD ANHALT TECHNICOLOR
Based upon the play "BECKET" by JEAN ANOUILH · A Paramount Film Service and Keep Films Co-Production



IN HARM'S WAY

starring JOHN WAYNE · KIRK DOUGLAS · PATRICIA NEAL · TOM TRYON
PAULA PRENTISS · BRANDON De WILDE · JILL HAWORTH · DANA ANDREWS
STANLEY HOLLOWAY · BURGESS MEREDITH · FRANCHOT TONE
PATRICK O'NEAL · CARROLL O'CONNOR · SLIM PICKENS
BARBARA BOUCHET · HUGH O'BRIAN and HENRY FONDA
Produced and Directed by OTTO PREMINGER · Based on the novel by JAMES BASSETT



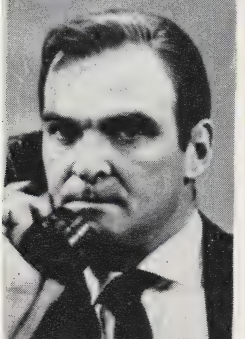
SYLVIA

starring CARROLL BAKER · GEORGE MAHARIS
JOANNE DRU and PETER LAWFORD
A MARTIN H. POLL Production
Directed by GORDON DOUGLAS



THE AMOROUS ADVENTURES OF MOLL FLANDERS

starring KIM NOVAK · RICHARD JOHNSON · ANGELA LANSBURY
LEO McKERN · GEORGE SANDERS · HUGH GRIFFITH · LILLI PALMER
VITTORIO De SICA · A WINCHESTER FILM PRODUCTIONS presentation
In PANAVISION and COLOUR



JUDITH

starring SOPHIA LOREN · PETER FINCH
and JACK HAWKINS · A Cumulus Command Co-Production
Directed by DANIEL MANN
Produced by KURT UNGER

SITUATION HOPELESS BUT NOT SERIOUS

starring ALEC GUINNESS · MICHAEL CONNORS
and ROBERT REDFORD
Produced and Directed by GOTTFRIED REINHARDT
Based on Robert Shaw's novel "The Hiding Place"

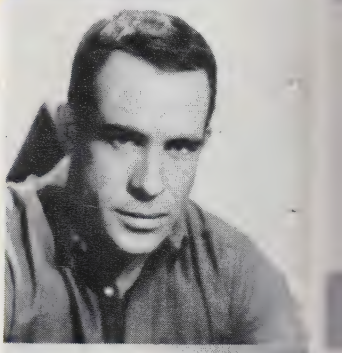
THE SPY WHO CAME IN FROM THE COLD

starring RICHARD BURTON and CLAIRE BLOOM
A SALEM Production
Produced and Directed by MARTIN RITT
Based on John Le Carre's exciting spy thriller









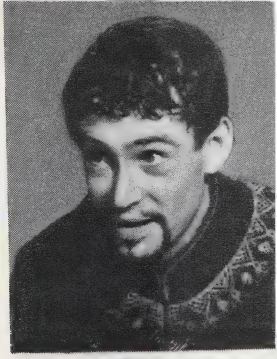


FOR BIG BOX-OFFICE!



THE SONS OF KATIE ELDER

starring JOHN WAYNE and DEAN MARTIN
Produced by HAL WALLIS
Directed by HENRY HATHAWAY
In TECHNICOLOR





THE NAKED PREY

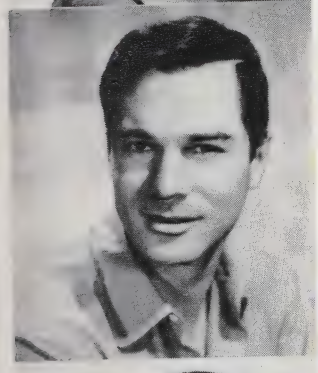
starring CORNEL WILDE
A THEODORA Production
Produced and Directed by CORNEL WILDE
In TECHNICOLOR and PANAVISION





THE PATSY

starring JERRY LEWIS · INA BALIN
EVERETT SLOANE · PHIL HARRIS · KEENAN WYNN
A JERRY LEWIS Production · In TECHNICOLOR
Produced by ERNEST D. GLUCKSMAN · Directed by JERRY LEWIS





THE DISORDERLY ORDERLY

starring JERRY LEWIS with GLENDA FARRELL · EVERETT SLOANE
KAREN SHARPE · KATHLEEN FREEMAN and SUSAN OLIVER
A YORK-JERRY LEWIS Production · Produced by PAUL JONES
Directed by FRANK TASHLIN · In TECHNICOLOR





BLACK SPURS

starring RORY CALHOUN · LINDA DARNELL · SCOTT BRADY
LON CHANEY · RICHARD ARLEN · BRUCE CABOT
and TERRY MOORE · An A. C. LYLES Production
Directed by R. G. SPRINGSTEEN · TECHNICOLOR and TECHNISCOPE





ROBINSON CRUSOE ON MARS

starring PAUL MANTEE in the title role
A SCHENCK-ZABEL Production
Produced by AUBREY SCHENCK · Directed by BYRON HASKIN
In TECHNICOLOR and TECHNISCOPE

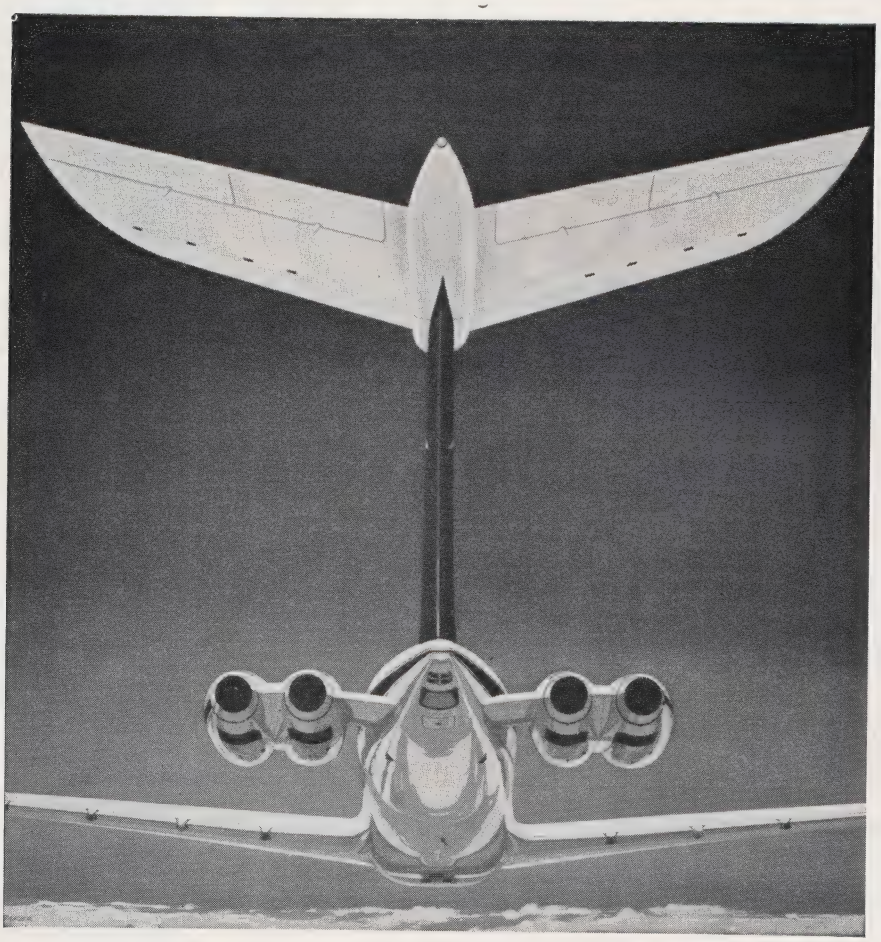
CRACK IN THE WORLD

starring DANA ANDREWS · JANETTE SCOTT
KIERON MOORE and ALEXANDER KNOX
A PHILIP YORDAN Production
Directed by ANDREW MARTON · In TECHNICOLOR

HAPPY CHRISTMAS TO THE FILM INDUSTRY

FROM THE RANK ORGANISATION ADVERTISING FILMS DIVISION

11 HILL STREET • LONDON W.1 • Telephone: GROsvenor 6353



You can choose from 15 types of aircraft flying with 20 world-wide airlines

BUT ONLY ONE STANDS OUT HEAD AND SHOULDERS ABOVE THE OTHERS

THE B·O·A·C VC10

TRIUMPHANTLY SWIFT, SILENT, SERENE

BRITISH OVERSEAS AIRWAYS CORPORATION



FILM FEELS FINE

after the famous

Henderson TREATMENT!

. . . that is why we are entrusted with the processing and treatment of over 50,000,000 feet of film a year!

HENDERSON FILM LABORATORIES, 18-20 ST. DUNSTANS ROAD, S.E.25

Telephone: LIVingstone 2255-6-7

TERRAZZO and MOSAICS

Contracts include:

A.B.C. - - - - - Blackpool
A.B.C. - - - - - Middlesbrough
A.B.C. - - - - - Preston
A.B.C. - - - - - Hanley
A.B.C. - - - - - Sheffield
A.B.C. - - - - - Southend
A.B.C. - - - - - Catford
A.B.C. - - - - - Colchester
A.B.C. - - - - - Wimbledon
A.B.C. Bowl - - North Harrow
A.B.C. Bowl - - Tuebrook, Liverpool

London Mosaics Ltd.

150 WEST END LANE, N.W.6 · MAIDA VALE 9375

Consult Cinemetals for that new Canopy!

KIOSKS · COUNTER GRILLES
BALUSTRADES · HANDRAILS
IRON STAIRCASE · GATES
RAILINGS · METAL LETTERS
DOOR FURNITURE · ETC.

can also be fabricated to
CONTEMPORARY OR TRADITIONAL DESIGNS

CINEMETALS

LIMITED
ARCHITECTURAL METAL WORKERS

20 GASKIN STREET, LONDON, N.1
Telephone: CANonbury 7846/7

HYLAS METAL WORKS LTD.

Wish all their friends throughout the Industry

a

Very Happy Christmas

and

A Cheerful and Prosperous New Year

HYLAS METAL WORKS LIMITED

The leading manufacturers of regulation
FILM TRANSIT CASES and CANS to the trade

WAYLETT PLACE · WEST NORWOOD · LONDON · S.E.27

Telephone:
GIPSY HILL 0029

Telegrams:
HYLASMETAL, WESTNOR, LONDON

Shortly for release:

'DEVILS of DARKNESS'

Eastman Colour

"X"

WILLIAM SYLVESTER
HUBERT NOEL
TRACY REED
CAROLE GRAY

PLANET FILM DISTRIBUTORS LTD.
111 WARDOUR STREET
LONDON, W.1 GER 9347/9

Specialist Decor
and
Alterations

modernisation ltd

sales
8 Palmerston Road
Sheffield 10
Tel: 61703 & 362892

technical
622 Bradford Road
Batley
Tel: 754

London · Cardiff · Birmingham · Glasgow · Newcastle

SITUATION HOPELESS, BUT NOT SERIOUS. American. Producer: Gottfried Reinhardt. Stars: Sir Alec Guinness, Michael Connors, Robert Redford, Anita Hoefer Black and white. Comedy satire.

THE SONS OF KATIE ELDER. American. Producer: Hal Wallis. Stars: John Wayne, Dean Martin, Tommy Kirk. Technicolor. Big-scale Western drama.

THE SPY WHO CAME IN FROM THE COLD. British. Producer: Martin Ritt. Stars: Richard Burton, Claire Bloom. Black and white. Spy thriller.

THE DISORDERLY ORDERLY. American. Producer: Paul Jones. Stars: Jerry Lewis, Susan Oliver, Glenda Farrel, Everett Sloane, Karen Sharpe, Kathleen Freeman, Del Moore, Jack E. Leonard, Barbara Nichols. Technicolor. Farcical comedy.

NEVADA SMITH. American. Producer: Henry Hathaway. Star: Steve McQueen. Technicolor. Drama of the Old West.

WILL ADAMS. American. Producer: Jules Buck, Eugene Frenke. Star: Peter O'Toole. Wide screen. Colour. Spectacular adventure drama.

THIS PROPERTY IS CONDEMNED. American. Producer: Ray Stark. Star: Natalie Wood. Drama.

DINGAKA. South African. Producer: Jamie Uys. Stars: Stanley Baker, Juliet Prowse, Ken Gampu. Wide screen. Colour. Adventure drama.

THE SANDS OF KALAHARI. British. Star: Stanley Baker. Adventure drama.

ANNE OF THE THOUSAND DAYS. British. Producer: Hal Wallis Historical drama.

OH DAD, POOR DAD, MAMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD. American. Comedy.

ASSAULT ON THE QUEEN. American. Producer: Stanley Rubin. Suspense drama.

MY LAST DUCHESS. American. Contemporary comedy.

WHERE THE TIGER SLEEPS. American. Star: Nancy Kwan. Romantic adventure drama.

THE DEEP-FREEZE GIRLS. American. Stars: Sue Lyon, Nancy Kwan. Romantic comedy-drama.

Planet

DEVILS OF DARKNESS. British. Stars: William Sylvester, Hubert Noel, Tracy Reed, Carol Gray. Eastman Color. Black magic horror.

CROOKED CROSS. British. Eastman Color. Black magic horror.

ONE-EYED SOLDIER. British. Eastman Color. Action.

GULF OF PAIN. British. Eastman Color. Action spectacular.

Rank

THE HIGH BRIGHT SUN. British. Producer: Betty E. Box. Stars: Dirk Bogarde, George Chakiris, Susan Strasberg. Colour. Drama.

THE INTELLIGENCE MEN. British. Producer: Hugh Stewart. Stars: Eric Morcambe, Ernie Wise. Colour. Comedy.

THE IPCRESS FILE. British. Producer: Harry Saltzman. Stars: Michael Caine, Nigel Green, Sue Lloyd. Colour/Techniscope. Suspense Thriller.

THE TRUTH ABOUT SPRING. British. Producer: Alan Brown. Stars: Hayley Mills, John Mills, James MacArthur. Technicolor. Comedy adventure.

THE SECRET OF BLOOD ISLAND. British. Producer: Anthony Nelson Keys. Stars: Jack Hedley, Barbara Shelley, Patrick Wymark, Charles Tingwell. Colour. Drama.

THE HEROES OF TELEMARK. British. Producer: Benny Fisz. Stars: Kirk Douglas, Richard Harris. Technicolor/Panavision. War drama.

NEW NORMAN WISDOM PICTURE. British. Producer: Hugh Stewart. Star: Norman Wisdom. Comedy.

THE MAGNIFICENT SHOWMAN. Spanish. Producer: Samuel Bronston. Stars: John Wayne, Claudia Cardinale, Rita Hayworth, Lloyd Nolan, John Smith, Richard Conte. Technicolor/Super Technirama. Wild West spectacle.

THE FALL OF THE ROMAN EMPIRE. Spanish. Producer: Samuel Bronston. Stars: Sophia Loren, Stephen Boyd, Alec Guiness, James Mason, Christoper Plummer. Technicolor/Ultra-Panavision. Historical epic.

FATHER GOOSE. American. Producer: Robert Arthur. Stars: Cary Grant, Leslie Caron, Trevor Howard. Technicolor. Comedy/Drama.

SEND ME NO FLOWERS. American. Producer: Harry Keller. Stars: Rock Hudson, Doris Day, Tony Randall. Technicolor. Domestic comedy.

I'D RATHER BE RICH. American. Producer: Ross Hunter. Stars: Sandra Dee, Robert Goulet, Andy Williams, Maurice Chevalier, Charles Ruggles, Hermione Gingol. Colour. Sophisticated comedy.

THE KILLERS. American. Producer: Donald Siegel. Stars: Lee Marvin, Angie Dickinson, John Cassavetes, Ronald Reagan. Colour. Drama.

THE ART OF LOVE. American. Producer: Ross Hunter. Stars: James Garner, Dick Van Dyke, Angie Dickinson, Ethel Merman, Elke Sommer. Technicolor. Romantic comedy.

STRANGE BEDFELLOWS. American. Producer: Melvin Frank. Stars: Rock Hudson, Gina Lollobrigida, Gig Young, Arthur Haynes, Terry-Thomas. Technicolor. Comedy.

FLUFFY. American. Producer: Gordon Kay. Stars: Tony Randall, Shirley Jones. Colour. Comedy.

SHENANDOAH. American. Producer: Robert Arthur. Stars: James Stewart, Doug McClure, Glenn Corbett. Colour. Civil War Drama.

THE WARLORD. American. Producer: Walter Seltzer. Stars: Charlton Heston, Richard Boone, Rosemary Forsyth, Guy Stockwell. Colour/Panavision. Costume adventure drama.

THE SWORD OF ALI BABA. American. Producer: Howard Christie. Stars: Peter Mann, Jocelyn Lane, Peter Whitney. Colour. Romantic spectacle.

ANDY. American. Producer: Richard C. Farafian. Stars: Norman Alden, Tamara Daykarhonova, Zvee Scooler. Black and white. Drama.

ISLAND OF THE BLUE DOLPHINS. American. Producer: Robert B. Radnitz. Stars: Celia Kaye, George Kennedy, Larry Domasin. Colour. From an adventure story by Scott O'Dell.

THE LIVELY SET. American. Producer: William Alland. Stars: James Darren, Pamela Tiffin, Doug McClure, Charles Drake. Colour. Romantic drama.

THE NIGHT WALKER. American. Producer: William Castle. Stars: Robert Taylor, Barbara Stanwyck. Black and white. Suspense drama.

MIRAGE. American. Producer: Harry Keller. Stars: Gregory Peck, Diane Baker, Walter Matthau. Black and white. Suspense drama.

THE FAVOUR. American. Producer: Stanley Shapiro. Stars: Rock Hudson, Leslie Caron, Charles Boyer. Technicolor. Romantic comedy.

TAGGART. American. Producer: Gordon Kay. Stars: Tony Young, Dan Duryea. Colour. Outdoor adventure.

I SAW WHAT YOU DID. American. Producer: William Castle. Stars: Joan Crawford, John Ireland. Black and white. Suspense drama.

THE GUNS OF AUGUST. American. Producer: Nathan Kroll. Black and white. Based on the Pulitzer prize-winning book by Barbara Tuchman.

FARGO. American. Producer: Albert S. Ruddy. Stars: Michael Parks, Celia Kaye. Black and white. Drama.

HE RIDES TALL. American. Producer: Gordon Kay. Stars: Tony Young, Dan Duryea. Black and white. Outdoor adventure.

BUS RILEY'S BACK IN TOWN. American. Producer: Elliott Kastner. Stars: Ann-Margret, Michael Parks. Colour. Comedy.

McHALE'S NAVY. American. Producer: Edward J. Montagne. Stars: Ernest Borgnine, Joe Flynn, Tim Conway and the whole McHale's crew. Colour. Service comedy.

THAT FUNNY FEELING. American. Producer: Harry Keller. Stars: Sandra Dee, Bobby Darin, Donald O'Connor. Colour. Comedy.

REISSUES

THE BULLDOG BREED. British. Producer: Hugh Stewart. Star: Norman Wisdom. Black and white. Comedy.

SQUARE PEG. British. Producer: Hugh Stewart. Star: Norman Wisdom. Black and white. Comedy.

WHISTLE DOWN THE WIND. British. Producer: Richard Attenborough. Stars: Hayley Mills, Bernard Lee, Alan Bates. Black and white. Drama.

CONSPIRACY OF HEARTS. British. Producer: Betty E. Box. Stars: Lilli Palmer, Sylvia Syms, Yvonne Mitchell, Ronald Lewis. Black and white. Drama.

THE GRASS IS GREENER. British. Producer: Stanley Donen. Stars: Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons. Technicolor/Technirama. Comedy.

THE LEAGUE OF GENTLEMEN. British. Producer: Michael Relph. Stars: Jack Hawkins, Nigel Patrick, Roger Livesey, Richard Attenborough. Black and white. Comedy thriller.

Regal

DR. TERROR'S HOUSE OF HORRORS. British. Producer: Milton Subotsky, Max J. Rosenberg. Stars: Peter Cushing, Christopher Lee, Max Adrian, Roy Castle. Techniscope. Horror.

GIANT OF THE LOST TOMB. Italian. Producer: Luigi Rovere. Stars: Kirk Morris, Massimo Serato, Gloria Milland, Ombretta Colli. Techniscope. Period spectacle.

THE MIGHTY KHAN. Italian. Producer: Luigi Rovere. Stars: Kirk Morris, Moira Orfei, Daniele Vargas, Ombretta Colli. Techniscope. Drama.

FURY OF THE APACHE. Italian. Producer: Four Aces. Stars: Frank Latimore, George Gordon, Liza Moreno. Techniscope. Adventure.

SWORDSMEN THREE. Italian. Producer: Rodes Cinematografica-Roma, Hispamer Film Madrid. Stars: Guy Stockwell, Michaela Wood, Gloria Milland. Historical drama.

NIGHT IS THE PHANTOM. Italian. Producer: Vix Film-Leone. Stars: Daliah Lavi, Christopher Lee, Tony Kendall, Isli Oberon, Harriet White. Domestic drama.

BATTLE OF THE SPARTANS. Italian. Producer: Victory Film. Stars: Gordon Mitchell, Tony Kendall, Ursula Davis, Massimo Serato. Ultrascope. Period spectacle.

THE HAUNTED AND THE HUNTED. American. Producer: Roger Corman. Stars: William Campbell, Luana Anders, Bart Patton, Mary Mitchell. Standard. Mystery thriller.

THE CRAWLING HAND. American. Producer: Joseph F. Robertson. Stars: Peter Breck, Kent Taylor, Rod Lauren, Sirry Steffen. Standard. Horrific melodrama.

RAPE OF THE SABINE WOMEN. Mexican. Producer: Albert Gout. Stars: Lex Johnson, William Wolf, Teresa Doude, Lorena Doude. Standard. Period drama.

THE LOST KINGDOM. American / Italian. Producer: Co-Production Franco-Italienne. Stars: Haya Harareet, Jean-Louis-Trintignant, Georges Riviere, Rad Fulton. Technirama. Period spectacle.

DUEL AT THE RIO GRANDE. American. Producer: Harry Joe Brown. Stars: Sean Flynn, Folco Lulli, Danielle De Metz. Dyaliscope. Period drama.

20th Century-Fox

CLEOPATRA. American. Producer: Walter Wanger. Stars: Elizabeth Taylor, Richard Burton, Rex Harrison. Todd-AO and De Luxe Colour. Historical spectacle.

GUNS AT BATASI. British. Producer: George Brown. Stars: Richard Attenborough, Flora Robson, John Leyton, Mia Farrow, Jack Hawkins. CinemaScope. Drama.

FATE IS THE HUNTER. American. Producer: Aaron Rosenberg. Stars: Glenn Ford, Nancy Kwan, Rod Taylor, Suzanne Pleshette. CinemaScope. Flying drama.

APACHE RIFLES. American. Associate Producer: Grant Whytock. Stars: Audie Murphy. Standard. De Luxe Colour. Western adventure.

THE THIRD SECRET. British. Producer: Robert L. Joseph. Stars: Stephen Boyd, Jack Hawkins, Richard Attenborough, Diane Cilento, Pamela Franklin. CinemaScope. Suspense thriller.

THE VISIT. Italian. Producers: Julien Derode and Anthony Quinn. Stars: Ingrid Bergman, Anthony Quinn. CinemaScope. Drama.

RIO CONCHOS. American. Producer: David Weisbart. Stars: Richard Boone, Stuart Whitman, Tony Franciosa. CinemaScope and De Luxe Colour. Western saga.

GOODBYE CHARLIE. American. Producer: David Weisbart. Stars: Tony Curtis, Debbie Reynolds, Pat Boone. CinemaScope and De Luxe Colour. Sophisticated comedy.

JOHN GOLDFARB, PLEASE COME HOME. American. Producer: Steve Parker. Stars: Shirley MacLaine, Peter Ustinov, Richard Crenna. CinemaScope and De Luxe Colour. Comedy.

DEAR BRIGITTE. American. Producer: Henry Koster. Stars: James Stewart, Fabian, Glynis Johns. CinemaScope and De Luxe Colour. Comedy.

THE PLEASURE SEEKERS. American. Producer: David Weisbart. Stars: Ann-Margret, Tony Franciosa, Carol Lynley, Gardner McKay, Pamela Tiffin. CinemaScope and De Luxe Colour. Romantic drama.

HUSH . . . HUSH, SWEET CHARLOTTE. American. Producer-Director: Robert Aldrich. Stars: Bette Davis, Olivia de Havilland, Joseph Cotten. CinemaScope. Drama.

ZORBA THE GREEK. British/Greek. Producer: Michael Cacoyannis. Stars: Anthony Quinn, Alan Bates, Irene Papas. Standard. Drama.

THE REWARD. American. Producer: Aaron Rosenberg. Stars: Max von Sydow, Yvette Mimieux, Efrem Zimbalist, Jr, Gilbert Roland. CinemaScope and De Luxe Colour. Action-adventure.

A HIGH WIND IN JAMAICA. British. Producer: John Croydon. Stars: Anthony Quinn, James Coburn. CinemaScope and Eastman Color. Adventure saga.

THE SOUND OF MUSIC. American. Associate Producer: Saul Chaplin. Stars: Julie Andrews, Christopher Plummer, Richard Haydn. Todd-AO and De Luxe Colour—Roadshow. Musical.

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES OR HOW I FLEW FROM LONDON TO PARIS IN 25 HOURS 11 MINUTES. British. Producer: Stan Margulies. Stars: Sarah Miles, Stuart Whitman, Terry-Thomas, Robert Morley, James Fox, Irina Demick, Alberto Sordi, Jean-Pierre Cassel, Gert Froebe, Karl Michael Vogler, Sam Wanamaker, Eric Sykes, Benny Hill, Tony Hancock, Yujiro Ishihara, Flora Robson, Cicely Courtneidge, Zena Marshall, Red Skelton. Todd-AO and colour—Roadshow. Adventure-comedy.

MORITURI. American. Producer: Aaron Rosenberg. Stars: Marlon Brando, Yul Brynner, Janet Margolin. CinemaScope. Thriller.

THE AGONY AND THE ECSTASY. American. Stars: Charlton Heston, Rex Harrison, Diane Cilento. Todd-AO and colour—Roadshow. Historical drama.

VON RYAN'S EXPRESS. American. Producer: Saul David. Stars: Frank Sinatra, Trevor Howard. CinemaScope and De Luxe Colour. Suspense drama.

EL GRECO. Italian/French. Producer: Alfredo Bini. Stars: Mel Ferrer, Rosanna Schiaffino. CinemaScope and colour. Historical drama.

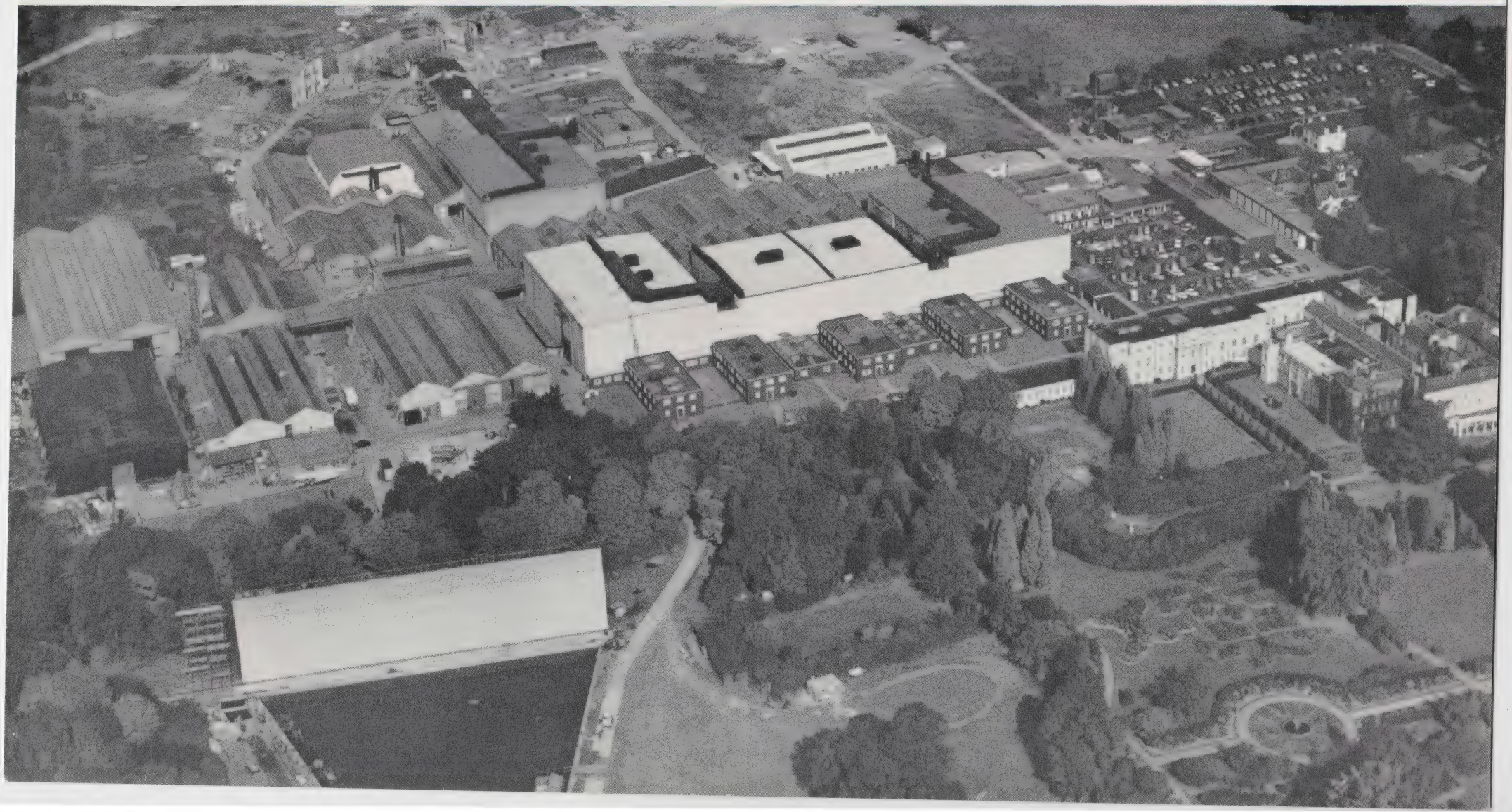
UP FROM THE BEACH! British/French/German. Stars: Cliff Robertson, Irina Demick, Red Buttons, Slim Pickens, James Robertson Justice, Marius Goring. CinemaScope. War drama.

Continued on page 41

The Leading Centre of Film Production in Europe

PINEWOOD STUDIOS

The Rank Organisation Film Production Division · Iver Heath, Buckinghamshire (Iver 700)



KINEMATOGRAPH WEEKLY
December 17, 1964

BANK ON THE MAN

1965-THE YEAR OF THE

THE HIGH BRIGHT SUN
Colour
DIRK BOGARDE
GEORGE CHAKIRIS
SUSAN STRASBERG
DENHOLM ELLIOTT
GREGOIRE ASLAN
A Betty E. Box./ Ralph Thomas Production

THE TRUTH ABOUT SPRING
Technicolor R
HAYLEY MILLS
JOHN MILLS
JAMES MACARTHUR
LIONEL JEFFRIES
and Guest appearance of
DAVID TOMLINSON
A Quota Rentals Ltd. Picture
A Universal-International Release

SAMUEL BRONSTON'S
THE MAGNIFICENT SHOWMAN
Super Technirama Technicolor R
JOHN WAYNE
CLAUDIA CARDINALE
RITA HAYWORTH
Directed by Henry Hathaway

SEND ME NO FLOWERS
Technicolor R
ROCK HUDSON
DORIS DAY
TONY RANDALL
A Martin Melcher Production
A Universal-International Picture

LEN DEIGHTON'S
THE IPCRESS FILE
Technicolor/Techniscope R
MICHAEL CAINE
SUE LLOYD
NIGEL GREEN
Produced by Harry Saltzman
Directed by Sidney Furie
A Lowndes Production

THE NIGHT WALKER
ROBERT TAYLOR
BARBARA STANWYCK
Produced and Directed by William Castle
A Universal-International Picture

THE ART OF LOVE
Technicolor R
JAMES GARNER
DICK VAN DYKE
ELKE SOMMER
ANGIE DICKINSON
ETHEL MERMAN
A Ross Hunter Production
A Universal-International Picture

SAMUEL BRONSTON presents
THE FALL OF THE ROMAN EMPIRE
SOPHIA LOREN
STEPHEN BOYD
ALEC GUINNESS
JAMES MASON
CHRISTOPHER PLUMMER
Ultra-Panavision Technicolor
ANTHONY QUAYLE
Directed by Anthony Mann

ISLAND OF THE BLUE DOLPHINS
Colour
CELIA KAYE
LARRY DOMASIN
A Robert B. Radnitz Production
A Universal-International Picture

THE GUNS OF AUGUST
Based on the Pulitzer Prize-Winning Book by Barbara W. Tuchman
A Universal-International Picture

THE SECRET OF BLOOD ISLAND
Colour
JACK HEDLEY
BARBARA SHELLEY
PATRICK WYMARK
CHARLES TINGWELL
A Hammer Film Production for Universal-International

Ernest Hemingway's
THE KILLERS
Colour
LEE MARVIN
ANGIE DICKINSON
JOHN CASSAVETES
RONALD REAGAN
Produced and Directed by Donald Siegel
A Universal-International Picture

I'D RATHER BE RICH
Colour
SANDRA DEE
ROBERT GOULET
ANDY WILLIAMS
and
MAURICE CHEVALIER
A Ross Hunter Production
A Universal-International Picture

ANDY
NORMAN ALDEN
TAMARA DAYKARHONOVA
ZVEE SCOOLER
ANN WEDGEWORTH
MURVYN VYE
A Doran Production
A Universal-International Release

TAGGART
Colour
TONY YOUNG
DAN DURYEA
A Universal-International Picture

HE RIDES TALL
TONY YOUNG
DAN DURYEA
A Universal-International Release

THE RANK ORGANISATION WORLD FILM DISTRIBUTION

WITH THE GONG



BIG MONEYMAKERS...

FATHER GOOSE
Technicolor ®
CARY GRANT
LESLIE CARON
TREVOR HOWARD
A Granox Company Production
A Universal-International Release

THE INTELLIGENCE MEN
Colour
ERIC MORECAMBE
ERNIE WISE
Produced by Hugh Stewart
Directed by Robert Asher

THE HEROES OF TELEMARK
Technicolor/Panavision ®
KIRK DOUGLAS
RICHARD HARRIS
Produced by S. Benjamin Fisz
Directed by Anthony Mann

STRANGE BEDFELLOWS
Technicolor ®
ROCK HUDSON
GINA LOLLOBRIGIDA
GIG YOUNG
EDWARD JUDD
ARTHUR HAYNES
and guest star TERRY-THOMAS
A Panama-Frank Production
A Universal-International Picture

SHENANDOAH
Colour
JAMES STEWART
DOUG McCLURE
GLENN CORBETT
PATRICK WAYNE
A Universal-International Picture

THE WAR LORD
Colour
CHARLTON HESTON
RICHARD BOONE
ROSEMARY FORSYTH
GUY STOCKWELL
A Universal-International Release

A *NEW* NORMAN WISDOM COMEDY
to be produced by
Hugh Stewart

I SAW WHAT YOU DID
JOAN CRAWFORD
JOHN IRELAND
A Universal-International Picture

FLUFFY
Colour
TONY RANDALL
SHIRLEY JONES
A Universal-Scarus Inc. Production
A Universal-International Picture

THE FAVOUR
Technicolor ®
ROCK HUDSON
LESLIE CARON
CHARLES BOYER
A Universal-Lankershim Production

MIRAGE
GREGORY PECK
DIANE BAKER
WALTER MATTHAU
A Universal-International Picture

BUS RILEY'S BACK IN TOWN
Colour
ANN-MARGRET
MICHAEL PARKS
A Universal-International Picture

FARGO
MICHAEL PARKS
CELIA KAYE
A Universal-International Release

THE SWORD OF ALI BABA
Colour
PETER MANN
JOCELYN LANE
PETER WHITNEY
A Universal-International Picture

THE LIVELY SET
Colour
JAMES DARREN
PAMELA TIFFIN
DOUG McCLURE
JOANIE SOMMERS
MARILYN MAXWELL
A Universal-International Picture

McHALE'S NAVY
Colour
ERNEST BORGNINE
JOE FLYNN
TIM CONWAY
and the whole McHale's crew
A Universal-International Picture

THAT FUNNY FEELING
Colour
SANDRA DEE
BOBBY DARIN
DONALD O'CONNOR
A Universal-International Picture

—U.K. DIVISION, 127 WARDOUR STREET, LONDON, W.1.

FOR

SUPERB PROJECTION

Cinemeccanica Victoria 8 70/35 mm. projectors for optical and 6/4 track magnetic reproduction with provision for 70 mm. and five 35 mm. film ratios. Fitted with Balcma Autoarcs.

BRILLIANT SOUND

Westrex optical and 6/4 channel magnetic sound amplifier with five backstage speaker assemblies, and 14 ambient speakers mounted in the ceiling.

IMPECCABLE PRESENTATION

Control room equipped with special console for remote operation: Motorised projection port shutters synchronised to operate simultaneously with curtain reveal speed/ Focusing and framing controls/ Sound volume/ Magnascopic screen masking/ Raising and dimming house lights/ Switches for Projectomatic system controlling operation of projectors and arc lamps — picture and sound. Control room is also equipped with single turntable stereo disc and stereo tape deck and P.A. system.

PERFECT PICTURE

"Perlux" screen 41 ft. 6 ins. x 19 ft. 6 ins. with 4 ft. depth of curve. Magnascopic masking for five picture ratios operated from the control room.

LUXURIOUS COMFORT

646 "Rex" model chairs fully upholstered Dunlopillo and covered gold moquette. Main foyer, stairs and auditorium fitted with W.1. quality Wilton carpet with double thickness Dunlopillo underlay. Wall drapes and stage curtains made of gold coloured glass cloth.

INSTALLED AT THE SCALA SUPERAMA CINEMA, BIRMINGHAM BY

The Rank Organisation

RANK AUDIO VISUAL

Woodger Rd., Shepherds Bush, London, W.12
Telephone: SHEpherds Bush 2050

THE FANTASTIC VOYAGE. American. Producer: Saul David. Stars: Stephen Boyd. CinemaScope and colour. Science fiction thriller.

RAPTURE. British. Producer: Christian Ferry. Stars: Patricia Gozzi, Melvyn Douglas, Dean Stockwell, Gunnel Lindblom. CinemaScope. Romantic drama.

DO NOT DISTURB. American. Co-Producers: Aaron Rosenberg and Martin Melcher. Stars: Doris Day, Rod Taylor. CinemaScope and colour. Romantic comedy.

LA BONNE SOUPE OR HOW TO MAKE A FRENCH DISH. French. Producer: Andre Hakim. Stars: Annie Girardot, Marie Bell. CinemaScope. Comedy.

THE HORROR OF PARTY BEACH. American. Producer Del Tenney. Stars: John Scott, Alice Lyon. Standard. Horror with music.

THE CURSE OF THE LIVING CORPSE. American. Producer: Del Tenney. Stars: Helen Waren, Roy R. Sheider. Standard. Horror.

United Artists

THE BEST MAN. American. Producers: Stuart Miller/Lawrence Turman. Stars: Henry Fonda, Cliff Robertson, Margaret Leighton. Black and white. Standard. Drama.

BEATLES FILM No. 2. Britain. Producer: Walter Shenson. Stars: The Beatles. Colour. Musical.

BORDERLINES. American. Producer: Hall Bartlett. Stars: Robert Stack, Joan Crawford, Polly Bergen, Janis Paige, Diane McBain, Susan Oliver, Robert Vaughan. Black and white. Standard. Drama.

A CHILD IS WAITING. American. Producer: Stanley Kramer. Stars: Burt Lancaster, Judy Garland. Black and white. Standard. Drama.

FERRY CROSS THE MERSEY. British. Producer: Michael Holden. Stars: Gerry and the Pacemakers, Cilla Black, Julie Samuel. Black and white. Standard. Musical.

THE GLORY GUYS. American. Producers: Arthur Gardner/Jules Levy/Arnold Laven. Stars: Harve Presnell, Tom Tryon. Colour. Panavision. Western.

THE GREATEST STORY EVER TOLD. American. Producer: George Stevens. Stars: Max Von Sydow, Charlton Heston, Michael Anderson Jr, Robert Blake, Burt Brinckerhoff, John Considine, Jamie Farr, David Hedison, Peter Mann, David McCullum, Roddy McDowall, Gary Raymond, Tom Reese, David Sheiner, Rodolfo Acosta, Michael Ansara, Ina Balin, Victor Buono, Richard Conte, Philip Coolidge, Joan Crawford, Joanna Dunham, Jose Ferrer, Van Heflin, Martin Landau, Angela Lansbury, Robert Loggia, Vic Lundin, Janet Margolin, Dorothy McGuire, Sal Mineo, Nehemiah Persoff, Donald Pleasence, Sidney Poitier, Telly Salvalas, Marian Seldes, Joseph Schildkraut, Joe Sirola, Abraham Sofaer, Johnny Seven, Paul Stewart, Chet Stratton, Michael Tolan, John Wayne, Ron Whelen, Shelley Winters, Ed Wynn. Colour. Panavision 70. Cinerama. Biblical Spectacle.

THE HALLELUJAH TRAIL. American. Producer: John Sturges. Stars: Burt Lancaster, Lee Remick, Pamela Tiffin, Jim Hutton, Donald Pleasence. Colour. Cinerama. Western-comedy.

HOW TO MURDER YOUR WIFE. American. Producer: George Axelrod. Stars: Jack Lemmon, Virna Lisi, Claire Trevor, Eddie Mayehoff, Terry-Thomas. Colour. Panavision 35. Comedy.

I'LL TAKE SWEDEN. American. Producer: Edward Small. Stars: Bob Hope, Tuesday Weld, Frankie Avalon, Dina Merril. Colour. Comedy.

INVITATION TO A GUNFIGHTER. American. Producer: Richard Wilson. Stars: Yul Brynner, Janice Rule, Brad Dexter. De-luxe Colour. Western.

IT'S A MAD, MAD, MAD, MAD WORLD. American. Producer: Stanley Kramer. Stars: Spencer Tracy, Milton Berle, Sid Ceasar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine, Jimmy Durante. Technicolor. Cinerama. 70mm. Ultra Panavision, 35mm. Comedy.

KISS ME, STUPID. American. Producer: Billy Wilder. Stars: Dean Martin, Ray Walston, Kim Novak, Felicia Farr. Black and white. Panavision. Comedy.

THE KNACK. British. Producer: Oscar Lewenstein. Stars: Rita Tushingham. Black and white. Comedy.

MISTER MOSES. American. Producer: Frank Ross. Stars: Robert Mitchum, Carroll Baker, Alexander Knox, Ian Bannen. Colour. Panavision. Drama.

ONE WAY PENDULUM. British. Producer: Michael Deeley. Stars: Eric Sykes Jonathan Miller, Julia Foster, George Cole, Peggy Mount. Black and white. Comedy.

NUTTY, NAUGHTY, CHATEAU. French. Exec. Producer: Robert Dorfman. Stars: Monica Vitti. Curt Jurgens. Technicolor. Thriller.

ONE MAN'S WAY. American. Producer: Frank Ross. Stars: Don Murray, Diana Hyland. Black and white. Standard. Drama

A RAGE TO LIVE. American. Producer: Lewis J. Rachmil. Stars: Suzanne Pleshette, Ben Gazzara, Bradford Dillman. Black and white. Widescreen. Drama.

RETURN FROM THE ASHES. American. Producer: J. Lee Thompson. Stars: Gina Lollobrigida, Maxmilian Schell, Samantha Eggar. Black and white. Drama.

RHINOCEROS. British. Producer: Oscar Lewenstein. Star: Tony Hancock. Black and white. Comedy.

THE SATAN BUG. American. Producer: John Sturges. Stars: George Maharis, Richard Basehart, Dana Andrews, Anne Francis. De-Luxe Colour. Panavision. Drama.

THE SECRET INVASION. American. Producers: Gene and Roger Corman. Stars: Stewart Granger, Raf Vallone, Mickey Rooney, Edd Byrnes, Henry Silva. De-Luxe Colour. Panavision. Drama.

MASQUERADE. British. Producer: Michael Relph. Stars: Cliff Robertson, Jack Hawkins, Marisa Mell. Eastman Color. Thriller.

A SHOT IN THE DARK. British. Producer: Blake Edwards. Stars: Peter Sellers, Elke Sommer, George Sanders, Herbert Lom, Graham Stark. De-Luxe Color. Panavision. Comedy.

THE MAN FROM RIO. French. Producers: Alexandre Mnouchkine/Georges Dancigers. Stars: Jean-Paul Belmondo, Francoise Dorleac, Jean Servais. Eastman Color. Comedy.

A THOUSAND CLOWNS. American. Producer: Fred Coe. Stars: Jason Robards, Jr, Barbara Harris, Martin Balsam, Barry Gordon. Black and white. Standard. Comedy.

TOPKAPI. American. Producer: Jules Dassin. Stars: Melina Mercouri, Peter Ustinov, Maxmilian Schell, Robert Morley, Akim Tamiroff. Colour. Comedy-thriller.

THE TRAIN. American. Producer: Jules Bricken. Stars: Burt Lancaster, Paul Scofield, Jeanne Moreau. Black and white. Standard. Drama.

THUNDERBALL. British. Star: Sean Connery. Colour. Thriller.

TWICE TOLD TALES. American. Producer: Robert E. Kent. Stars: Vincent Price, Sebastian Cabot, Brett Halsey. Technicolor. Standard. Suspense-Thriller.

WHAT'S NEW, PUSSYCAT. American. Producer: Charles K. Feldman. Stars: Peter O'Toole, Peter Sellers, Romy Schneider, Paula Prentiss, Capucine, Ursula Andress. Colour. Comedy.

Warner-Pathe

FROM WARNER BROS

MY FAIR LADY. American. Producer: Jack Warner. Stars: Audrey Hepburn, Rex Harrison, Stanley Holloway, Wilfred Hyde-White. Gladys Cooper, Jeremy Brett. SuperPanavision 70. Technicolor musical.

CHEYENNE AUTUMN. American. Producer: Bernard Smith (a John Ford-Bernard Smith Production). Stars: James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker, Sal Mineo, Karl Malden, Dolores Del Rio, Ricardo Montalban, Gilbert Roland, Arthur Kennedy. SuperPanavision 70. Technicolor. Epic western.

SEX AND THE SINGLE GIRL. American. Producer: William T. Orr. Stars: Tony Curtis, Natalie Wood, Henry Fonda, Lauren Bacall, Mel Ferrer, Fran Jeffries, Leslie Parrish, Edward Everett Horton. Technicolor. Satirical comedy.

THE GREAT RACE. American. Producer: Blake Edwards. Stars: Tony Curtis, Jack Lemmon, Natalie Wood, Peter Falk, Keenan Wynn. SuperPanavision 70. Technicolor. Comedy.

NONE BUT THE BRAVE. American. Producer: Frank Sinatra. Stars: Frank Sinatra, Clint Walker, Tommy Sands, Tony Bill. Technicolor. War drama.

DEAR HEART. American. Producer: Martin Manulis. Stars: Glenn Ford, Geraldine Page, Michael Anderson Jr., Angela Lansbury. Black and white. Comedy.

THE AFFAIR AT THE VILLA FIORITA. Producer: Delmer Daves. Stars: Maureen O'Hara, Rossano Brazzi, Richard Todd. Panavision. Technicolor. Romantic drama.

TWO ON A GUILLOTINE. American. Producer: William Conrad. Stars: Connie Stevens, Dean Jones, Cesar Romero. Panavision. Black and white. Suspense drama.

THE THIRD DAY. American. Stars: George Peppard, Elizabeth Ashley. Black and white. Drama.

THE CRACK OF THE WHIP. American. Star: Clint Walker. Panavision. Technicolor. Adventure drama.

MY BLOOD RUNS COLD. American. Producer: William Conrad. Stars: Troy Donahue, Joey Heatherton, Barry Sullivan. Black and white. Suspense drama.

BRAINSTORM. American. Producer: William Conrad. Suspense drama.

FROM ANGLO AMALGAMATED

DARLING. British. Producer: Joseph Janni. Stars: Dirk Bogarde, Laurence Harvey, Julie Christie. Black and white. Drama.

CARRY ON, CLEO. British. Producer: Peter Rogers. Stars: Sidney James, Kenneth Connor, Kenneth Williams, Charles Hawtrey, Amanda Barrie, Joan Sims. Eastman Color. Comedy.

I'VE GOTTA HORSE. British. Producers: Larry Parnes, Kenneth Hume. Stars: Billy Fury, Amanda Barrie, Michael Medwin. Techniscope. Colour. Comedy-musical.

MODS AND ROCKERS. British. Producer: Kenneth Hume. Stars: Western Theatre Ballet Company. Eastman Color. Musical.

ONE DAY IN LONDON. British. Producer: Jack Hanbury. Stars: Joe Brown, Sophie Hardy, Sidney James, Una Stubbs. Colour. Musical.

GONKS GO BEAT. British. Producers: Robert Hartford-Davis and Peter Newbrook. Stars: Kenneth Connor, Terry Scott, Lulu and the Luvvers, The Nashville Teens. Eastman Color. Musical.

MUSCLE BEACH PARTY. American. Producers: James Nicholson and Samuel Arkoff. Stars: Frankie Avalon, Annette Funicello, Lucianna Paolozzi. Panavision. Pathe Colour. Romantic comedy-musical.

BIKINI BEACH. American. Producers: James Nicholson and Samuel Arkoff. Stars: Frankie Avalon, Annette Funicello, Martha Hyer, Keenan Wynn. Panavision. Pathe Colour. Romantic comedy-musical.

CITY IN THE SEA. Producer: George Willoughby. Stars: Vincent Price, Susan Hart, Tab Hunter, David Tomlinson. Eastman Colour. Spectacular.

LOCK UP YOUR DAUGHTERS. British. Producer: David Deutsch. Colour. Musical.

THE DAVE CLARK FIVE FILM. British. Producer: David Deutsch. Musical.

INTENSIVE CARE. British. Medical drama.

FROM HAMMER

SHE. British. Producer: Michael Carreras. Stars: Ursula Andress, Peter Cushing, Christopher Lee, John Richardson, Rosenda Monteros, Bernard Cribbins. Wide Screen. Colour. Drama.

THE BRIGAND OF KANDAHAR. British. Producer: Anthony Nelson Keys. Stars: Ronald Lewis, Oliver Reed, Duncan Lamont, Yvonne Romain, Catherine Woodville. 'Scope. Colour. Adventure drama.

FROM ASSOCIATED BRITISH

KING AND COUNTRY. British. Producer: Norman Priggen. Stars: Dirk Bogarde, Tom Courtenay, Leo McKern. Black and White. First World War drama.

BALLAD IN BLUE. British. Producer: Herman Blaser. Stars: Roy Charles, Tom Bell, Mary Peach, Dawn Adams. Black and White. Drama.

RHYTHM 'N' GREENS. British. Producer: Terry Ashwood. Stars: The Shadows. Technicolor. Comedy-musical.

Christmas Greetings and Best wishes for the New Year to all my Friends in the Trade

Managing Director:
HENRY M. MORGAN, M.Inst.P.I.
Incorporated Photographer



£1 *will help to provide for one of our family of over 8,000 children.*

Please send all you can spare — 5/-, £1 or £5, to help our children.

483 Stepney Causeway, London E1

DR. BARNARDO'S HOMES





Whatever standard of film you use, we at BROCKLISS send you

CHRISTMAS and NEW YEAR GREETINGS

(70mm film by kind permission of Columbia Pictures)

Sole Concessionaires for Great Britain and Eire:

J. FRANK BROCKLISS

Peto Scott Electrical Instruments Ltd.

167-9 Wardour Street, London, W.1. GERrard 2911 Branches: BIRMINGHAM, GLASGOW, MANCHESTER

Sole Sub-Agents for United Kingdom: Pathé Equipment Ltd. Agents for Eire: Associated Cinema Equipments Ltd., Dublin

ANATOLE DE GRUNWALD'S

THE YELLOW ROLLS-ROYCE

INGRID BERGMAN
REX HARRISON
SHIRLEY MacLAINE
JEANNE MOREAU
GEORGE C. SCOTT
OMAR SHARIF
and
ALAIN DELON

Directed by
ANTHONY ASQUITH



LADY L

SOPHIA LOREN
PAUL NEWMAN
PETER USTINOV
DAVID NIVEN

Produced by
CARLO PONTI

Directed by
PETER USTINOV



MGM predicts bring you

FLIGHT OF THE SANDPIPER

ELIZABETH TAYLOR
RICHARD BURTON
EVA MARIE SAINT
TOM DRAKE
MORGAN MASON
TORIN THATCHER

Produced by
MARTIN RANSOHOFF

Directed by
VINCENTE MINNELLI

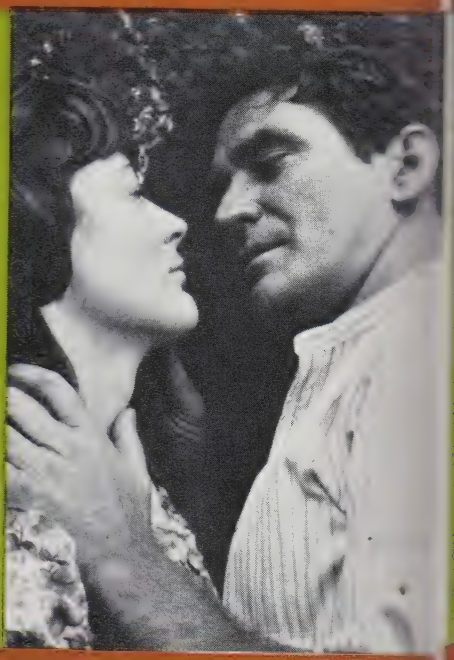


A JOHN FORD FILM

YOUNG CASSIDY

ROD TAYLOR
JULIE CHRISTIE
MAGGIE SMITH
EDITH EVANS
FLORA ROBSON
MICHAEL REDGRAVE
SIAN PHILLIPS

Directed by JACK CARDIFF
and JOHN FORD



THE OUTRAGE

PAUL NEWMAN
CLAIRE BLOOM
LAURENCE HARVEY
EDWARD G. ROBINSON

Produced by
A. RONALD LUBIN

Directed by
MARTIN RITT

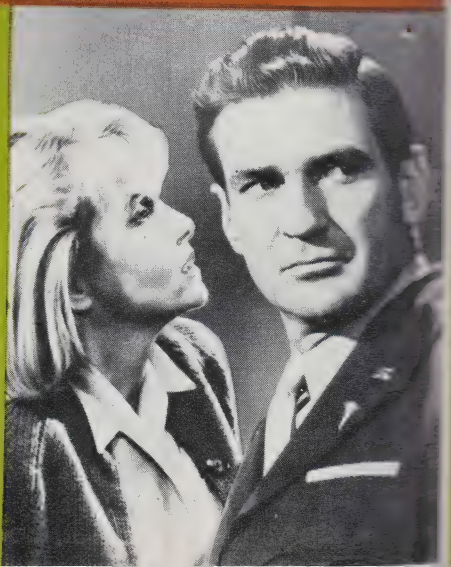


36 HOURS

JAMES GARNER
EVA MARIE SAINT
ROD TAYLOR
WERNER PETERS

Directed by
GEORGE SEATON

Produced by
WILLIAM PERLBERG

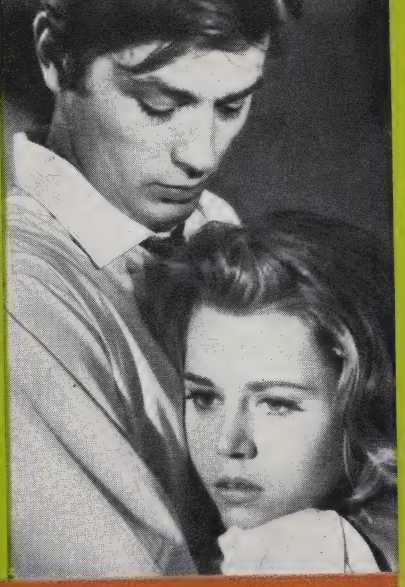


THE LOVE CAGE

JANE FONDA
ALAIN DELON
LOLA ALBRIGHT

Produced by
JACQUES BAR

Directed by
RENE CLEMENT



OPERATION CROSSBOW

SOPHIA LOREN
GEORGE PEPPARD
TREVOR HOWARD
JOHN MILLS
RICHARD JOHNSON
ANTHONY QUAIL
TOM COURTENAY
SYLVIA SYMS
LILLI PALMER
RICHARD TODD

Produced by
CARLO PONTI

Directed by
MICHAEL ANDERSON



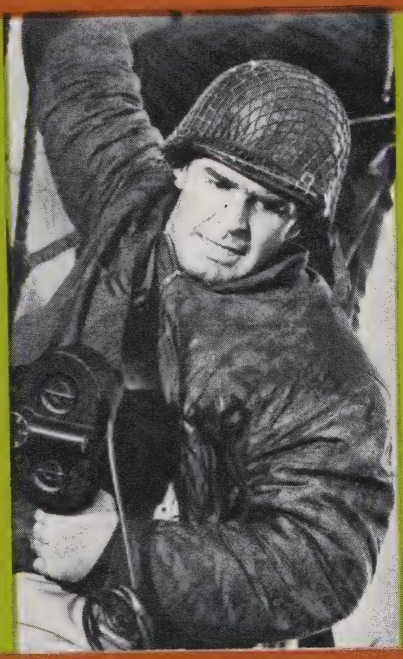
what the stars will in 1965!

THE AMERICANIZATION OF EMILY

JAMES GARNER
JULIE ANDREWS
MELVYN DOUGLAS
JAMES COBURN
JOYCE GRENFELL
LIZ FRAZER

Produced by
MARTIN RANSOHOFF

Directed by
ARTHUR HILLER



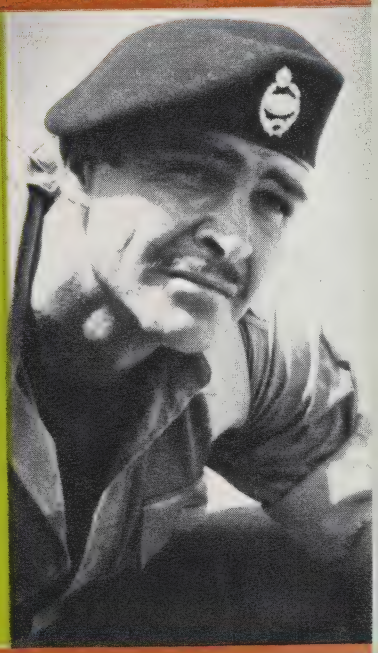
A Seven Arts Production

THE HILL

SEAN CONNERY
ALFRED LYNCH
IAN BANNEN
HARRY ANDREWS
OSSIE DAVIS
ROY KINNEAR
MICHAEL REDGRAVE
IAN HENDRY

Produced by
KENNETH HYMAN

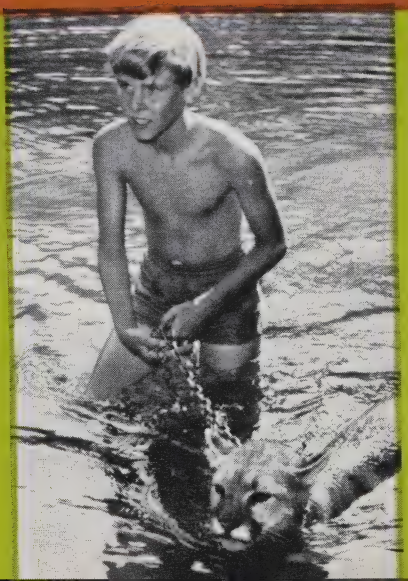
Directed by SIDNEY LUMET



ZEBRA IN THE KITCHEN

JAY NORTH
MARTIN MILNER
ANDY DEVINE
JOYCE MEADOWS

Produced by
IVAN TORS

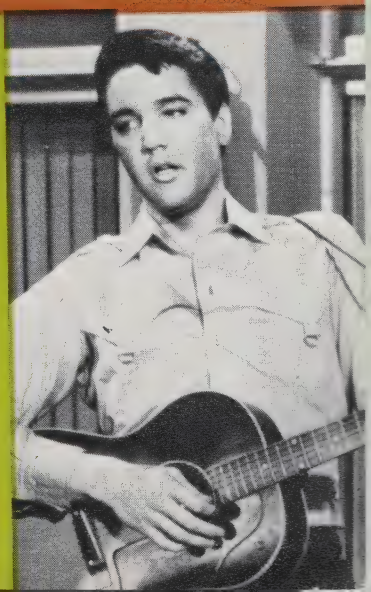


GIRL HAPPY

ELVIS PRESLEY
SHELLY FABARES
MARY ANN MOBLEY
CHRIS NOEL
JOBY BAKER

Produced by
JOE PASTERNAK

Directed by
BORIS SAGAL



During
1965

PETER ROGERS PRODUCTIONS

will continue to

CARRY ON

Et bon chance aussi

The Bedford Incident



"The Bedford Incident" is a co-production of James B. Harris Productions and Richard Widmark's Heath Productions, with Harris directing from James Poe's screenplay based on the best-selling novel by Mark Rascovich. The suspense drama stars Richard Widmark as the skipper of an American destroyer, "The Bedford," which comes into direct contact with a foreign power's submarine in peacetime. Co-starred are Sidney Poitier, James MacArthur, Martin Balsam, Eric Portman and Wally Cox. A Columbia release through BLC.

● BLC FILMS

Born Free



One of the biggest best-sellers of recent years has been Joy Adamson's "Born Free," the story of Elsa the lioness and the way in which the few-days-old cub was taken into the Adamson's Kenya home and raised as a pet and also trained to hunt, stalk and kill, so that she could eventually return to jungle freedom. Made entirely in Kenya, in Panavision and colour, the film has Carl Foreman as executive producer, is co-produced by Sam Jaffe and Paul Radin, and directed by Tom McGowan, for Carl Foreman's London production company, Open Road Films, and is for Columbia release through BLC. The real-life roles of Joy and George Adamson are played by Virginia McKenna and Bill Travers.



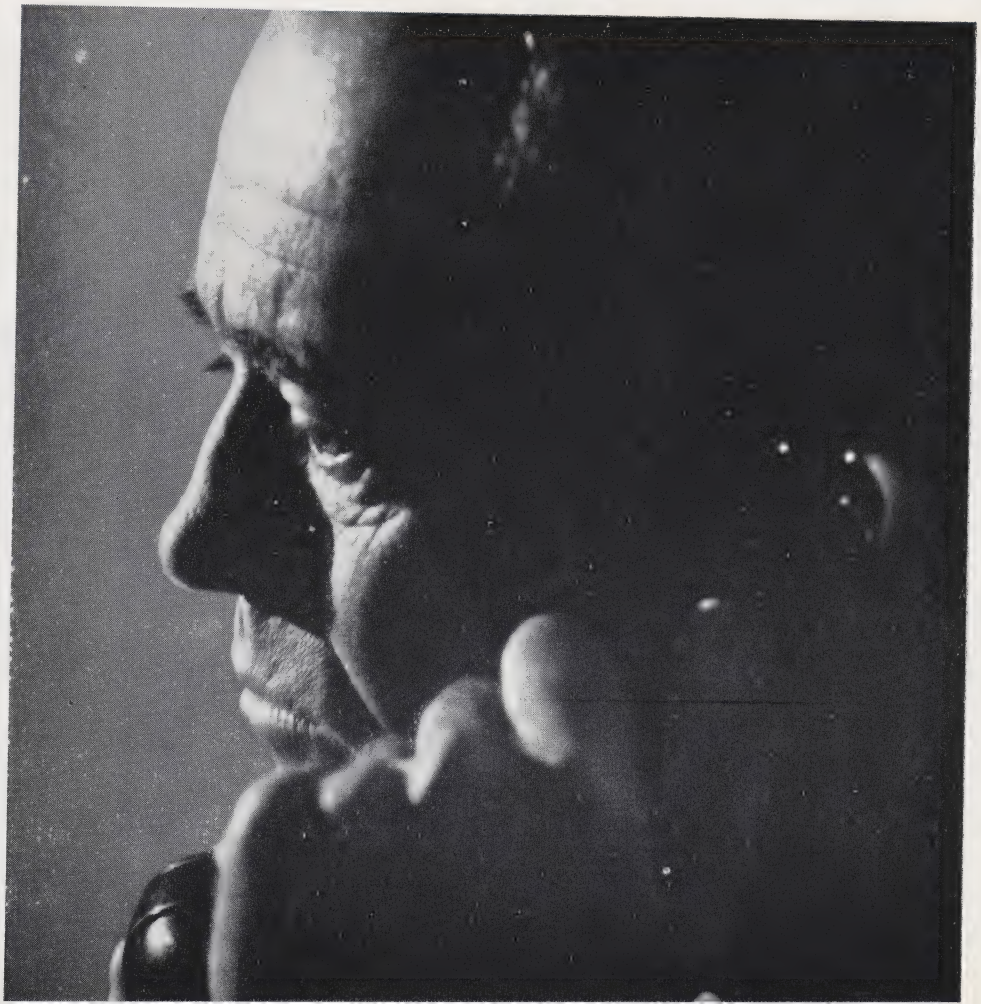
The Collector

William Wyler's "The Collector" is based on John Fowles' controversial best-selling novel, dealing with a young man's compulsion to abduct and imprison a beautiful girl, and the startling consequences of this action. Jud Kinberg and John Kohn are co-producers of the picture, which has a screenplay written by Stanley Mann and John Kohn. The stars include Samantha Eggar and Terence Stamp. The William Wyler production is in wide screen and Eastman Color and is for Columbia release through BLC.

● BLC FILMS

Fail-Safe

"Fail-Safe" tells the terrifying story of the dire consequences which overtake the world when a U.S. SAC 'plane, through a freak mechanical failure, passes the fail-safe point, and continues on its way with a load of nuclear bombs to destroy Moscow, and of the frantic efforts of the American President and the Russian Leader to avert a world holocaust. Based on the best-selling novel by Eugene Burdick and Harvey Wheeler, the picture is produced by Max E. Youngstein and the director and co-producer is Sidney Lumet. The stars include Henry Fonda (as the President), Walter Matthau and Dan O'Herlihy. This Max E. Youngstein production is a Columbia release through BLC.





Fanatic

The one and only Tallulah Bankhead makes her chilling return to the screen in the Hammer production "Fanatic," which is a modern terror-suspense story telling of the macabre experiences of a young woman visitor to the mother of her dead fiance, who holds her captive. Co-starring is another American actress of high talent, Stefanie Powers, with appearances from Peter Vaughan, Yootha Joyce, John Ronane and Donald Sutherland. This Columbia release through BLC is produced by Anthony Hinds and directed by Silvio Narizzano.

● BLC FILMS

Genghis Khan

"Genghis Khan" is the action-filled story of the barbarian who conquered half the world and made the name Mongol a cry of terror down through the centuries. Starring Stephen Boyd, James Mason, Eli Wallach, Francoise Dorleac, Telly Savalas, Robert Morley and Yvonne Mitchell, with Omar Sharif as Genghis Khan, this Irving Allen-Avala production in Panavision 35 and Technicolor is produced by Irving Allen and directed by Henry Levin. A Columbia release through BLC.





Good Neighbour Sam

Romy Schneider makes her Hollywood debut opposite Jack Lemmon in "Good Neighbour Sam," an excursion into the field of whimsical slapstick, with a disarmingly crazy story. Other stars are Dorothy Provine, Edward G. Robinson and Michael Connors. Produced and directed by David Swift, the film is a David Swift production, in Technicolor, for Columbia release through BLC.

● BLC FILMS



Harvey Middleman, Fireman

"Harvey Middleman, Fireman" is produced by Robert L. Lawrence, in association with Ernest Pintoff, who also directs from his own screenplay. This colour comedy about the life of a typical American fireman stars Eugene Troobnick, Hermione Gingold, Arlene Golonka and Will MacKenzie, and introduces Patricia Harty. A Columbia release through BLC.



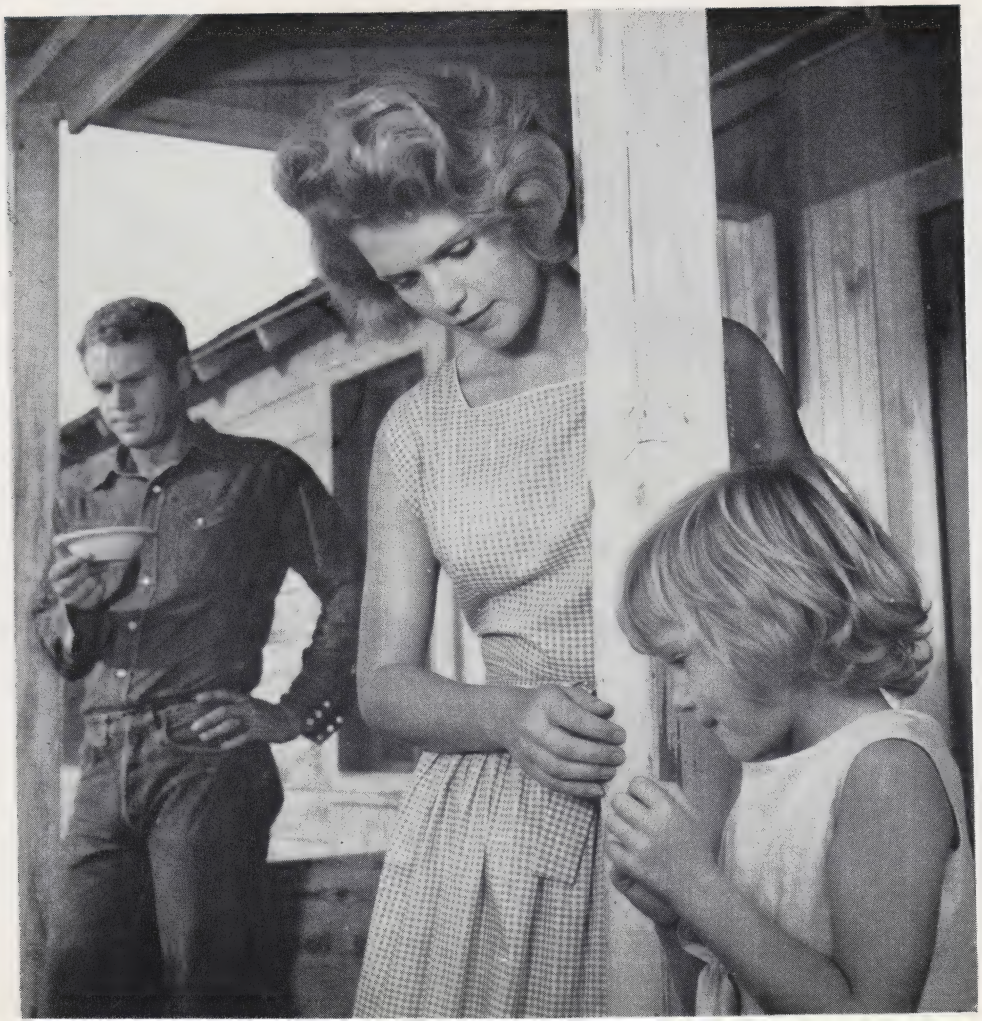
Hey There, It's Yogi Bear!

"Hey There, It's Yogi Bear!" is the first full-length animated colour cartoon to be produced by William Hanna and Joseph Barbera, whose animated "Tom and Jerry" cartoons have won for them no less than seven Academy Awards. The film is a Hanna-Barbera production, from a screenplay by Barbera, Warren Foster and Hanna, with original songs written by Ray Gilbert and Doug Goodwin, with music by Marty Paich. A Columbia release through BLC.

● BLC FILMS

Baby, the Rain Must Fall

"Baby, The Rain Must Fall" is an emotional drama telling the story of three people at odds with life and set in Texas. Starring Steve McQueen, Lee Remick, Don Murray and six-year-old Kimberly Block, this Pakula-Mulligan production is produced by Alan Pakula and directed by Robert Mulligan, from a screenplay written by Horton Foote from his own Broadway play. A Columbia release through BLC.



Joey Boy

"Joey Boy," set in World War II, traces the adventures of a group of Billingsgate spivs who take their own brand of dolce vita into the army with them. It stars Harry H. Corbett in the title role, as the rumbustious but rotten private who contaminates a battalion of soldiers. TW3's Lance Percival appears as a speculating upper-crust mathematical genius. And Stanley Baxter, Bill Fraser, Percy Herbert and Reg Varney are Joey Boy's ne'er-do-well followers. Produced by Leslie Gilliat, "Joey Boy" is directed by Frank Launder who also wrote the screenplay. A British Lion presentation through BLC.



● BLC FILMS



Kali Yug—Goddess of Vengeance

There was no more glorious outpost of the Empire than India in the 1800's, and "Kali Yug—Goddess of Vengeance" follows the stiff-upper-lip adventures of a dedicated British doctor who exposes the black skulduggery that was rotting Queen Victoria's India at its core. Filmed in colour on the North West Frontier, "Kali Yug" stars Senta Berger, Paul Guers, Lex Barker, Sergio Fantoni, Ian Hunter, Michael Medwin and Claudine Auger. Produced by Roberto Dandi and directed by Mario Camerini, it is a British Lion presentation through BLC.

La Ronde

"La Ronde" is a romantic comedy with an all-star cast. It is a Paris Film-Interopa Rome co-production, and is produced by Robert and Raymond Hakim and directed by Roger Vadim. The film stars Jean-Claude Brialy, Francine Berge, Marie Dubois, Jane Fonda, Claude Giraud, Anna Karina, Bernard Noel, Maurice Ronet, Jean Sorel and Catherine Spaak, with a screenplay by Jean Anouilh, from the book by Arthur Schnitzler. A Columbia release through BLC, "La Ronde" is in Franscope and Technicolor.

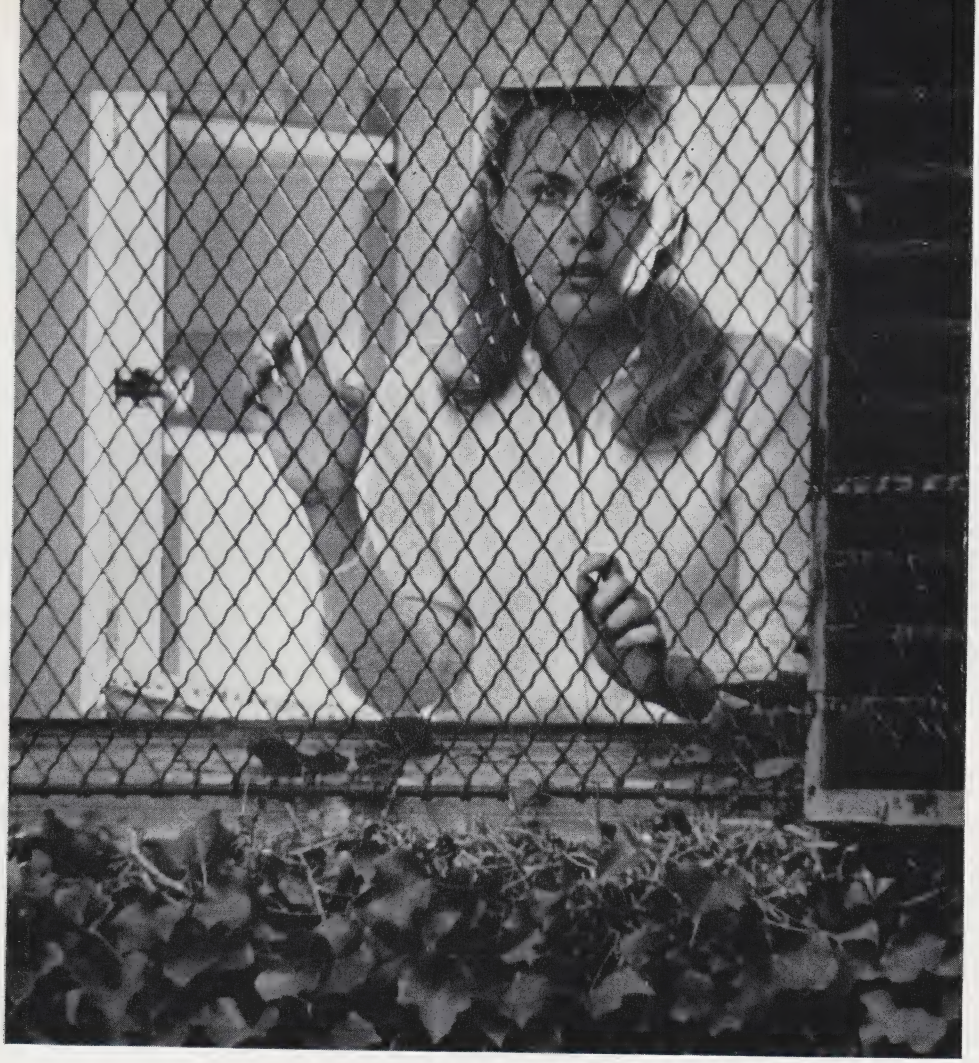


● BLC FILMS



Lawrence of Arabia

"Lawrence of Arabia" has already established itself as one of the most successful and highly-praised motion pictures of all time. Still wider audiences will have the opportunity of seeing it in 1965 when it will have its general release. Produced by Sam Spiegel and directed by David Lean, this Horizon British production has won more than thirty awards, including seven Academy Awards (one for the Best Picture of the Year). It stars Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, and introduces Peter O'Toole as "Lawrence," with Omar Sharif as "Ali". The film is in Super Panavision 70 and Technicolor and is a Columbia release through BLC.



Lilith

Based on J. R. Salamanca's disturbing novel, "Lilith" takes place at Poplar Lodge, a sanitarium for schizophrenics, where Jean Seberg and Peter Fonda are patients. Warren Beatty plays a staff member drawn into their world with tragic results. Also starring is Kim Hunter. This Centaur production, which is produced, directed and written by Robert Rossen, is a Columbia release through BLC.

● BLC FILMS

Lord Jim

Richard Brooks' "Lord Jim" was chosen some months ago to have its world premiere at the Royal Film Performance next February. Based on Joseph Conrad's novel of high adventure and over three years in the making, it stars Peter O'Toole, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas, Akim Tamiroff and Daliah Lavi. A British production, it was filmed in Super Panavision 70 and Technicolor on locations in Hong Kong and Cambodia. It will be shown in a special road-show presentation in London, and later throughout the rest of the world. "Lord Jim," written and directed by Richard Brooks, is a Columbia-Keep co-production and is a Columbia release through BLC.





Love Has Many Faces

"Love Has Many Faces," a Jerry Bresler production in Colour and Panavision, is set in Acapulco and Mexico City. This modern romantic drama stars Lana Turner, Cliff Robertson, Hugh O'Brien, Ruth Roman, Stefanie Powers, Virginia Grey and Ron Husmann, and is directed by Alexander Singer. A Columbia release through BLC.

● BLC FILMS



Major Dundee

The Jerry Bresler production "Major Dundee" tells of true incidents during the American Civil War and of the crusty, rough and tough men of Troop "C," Union Cavalry, based in Mexico. The film is directed by Sam Peckinpah from an original screenplay by Harry Julian Fink, Oscar Saul and Sam Peckinpah. It stars Charlton Heston, Richard Harris, Jim Hutton, James Coburn, Michael Anderson Jr. and Senta Berger. In Panavision and colour, the production is a Columbia release through BLC.



Mickey One

"Mickey One," produced and directed by Arthur Penn, stars Warren Beatty as a Chicago night-club entertainer who probes the dark recesses of his past to discover if he has any sort of future. The suspense comedy-drama is a Florin Tatira production with a screenplay by A. M. Surgal and also stars Hurd Hatfield and Alexandra Stewart, presenting Franchot Tone as special guest, and introducing Donna Michele. This picture was shot entirely in Chicago. A Columbia release through BLC.

● BLC FILMS

Modesty Blaise

The luscious but lethal strip-cartoon heroine, Modesty Blaise, will be played in the film by Italian actress, Monica Vitti. A tough, fearless, streamlined, international heroine, "Modesty Blaise" handles a pistol—and even more sinister weapons—with panache. She thinks with supersonic speed. And she will slip bombastically in and out of danger on lavish locations ranging from impoverished Sicily to the lush playgrounds of the Midi. Directed by Sidney Gilliat, the film will be produced by Joseph Janni in association with Stanley Dubens. A British Lion presentation through BLC.



The New Interns

"The New Interns" continues the story, begun in "The Interns," of a group of young doctors and nurses, in a picture of life in a large American metropolitan hospital. A Robert Cohn production, produced by Cohn, and directed by John Rich, the film stars Michael Callan, Dean Jones, George Segal, Stefanie Powers and Inger Stevens. A Columbia release through BLC.



● BLC FILMS

Ninety Degrees in the Shade

"Ninety Degrees in the Shade" stars James Booth, Anne Heywood, Donald Wolfit, Ann Todd and Rudolf Hrusinsky. An Anglo/Czech production, filmed behind the iron curtain, it tells a dramatic story of love and betrayal set in modern-day Prague. Produced by Raymond Stross, the film is directed by the award-winning Czech director, Jiri Weiss. Screenplay is by David Mercer. A British Lion presentation through BLC.

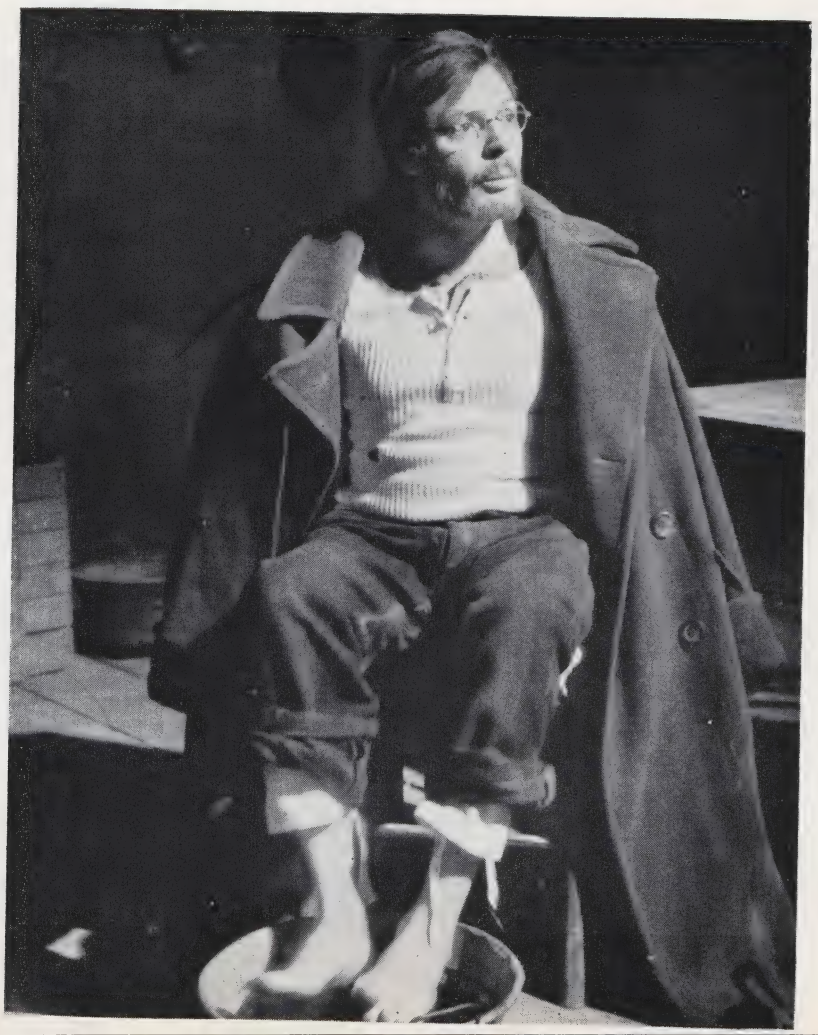




One Potato, Two Potato

"One Potato, Two Potato" is the first film of two young Americans, producer Sam Weston and director Larry Peerce. Telling a controversial love story, "One Potato, Two Potato" has been sold in twenty major territories throughout the world. It has already opened in the United States and has proved a record-breaking success. The film stars Barbara Barrie, Bernie Hamilton, Richard Mulligan, Harry Bellaver and Marti Mericka. Screenplay is by Raphael Hayes and Orville H. Hampton. A British Lion presentation through BLC.

● BLC FILMS



The Organizer

"The Organizer" stars Marcello Mastroianni as the dedicated, self-effacing professor who led the first factory strike in Turin in the 1890's. The film has already scooped top festival awards. Produced by Franco Cristaldi and directed by Mario Monicelli, the film also stars Renato Salvatori, Annie Giradot as a prostitute, disowned by her working class family, and Folco Lulli. A British Lion presentation through BLC.

Seduced and Abandoned



"Seduced and Abandoned" is set in Sicily, where a man's honour is measured by the purity of his women. The film takes a comic look at the peculiar moral and sexual problems imposed when a Sicilian girl is seduced. Directed by Pietro Germi, who made "Divorce Italian Style," "Seduced and Abandoned" stars Stefania Sandrelli, Saro Orzi, Lando Buzzanca, Leopoldo Trieste and Umberto Spadaro. It is produced by Franco Cristaldi. A British Lion presentation through BLC.

● **BLC FILMS**



Ship of Fools

Stanley Kramer's "Ship of Fools" is the screen version of Katherine Ann Porter's best-selling novel and tells the story of a richly assorted group of passengers and crew aboard a German passenger freighter bound from Vera Cruz, Mexico, to Bremerhaven, in 1933. Produced and directed by Kramer, from the screenplay by Abby Mann, the film stars Vivien Leigh, Simone Signoret, Jose Ferrer, Lee Marvin, Oskar Werner, Elizabeth Ashley, George Segal, Jose Greco, Charles Korvin, Michael Dunn and Heinz Ruhmann. This Stanley Kramer production is a Columbia release through BLC.



To Bed or Not to Bed

"To Bed or Not to Bed" is the story of a middle-aged Italian fur-trader who visits Sweden, anticipating the greatest amorous adventures of his life. . . . A prize-winning Dino De Laurentis production, "To Bed or Not to Bed" stars Alberto Sordi as the frustrated lover. It is directed by Gian Luigi Polidoro, and screenplay is by Rodolfo Sonego. A British Lion presentation through BLC.

● BLC FILMS

The Uncle

"The Uncle" has been described by its director, Desmond Davis, as "the private life of a child". Shot entirely on location near Plymouth, it traces the gropings in an adult world of a seven-year-old boy who discovers that he is already an uncle—to a boy his own age. Starring Rupert Davies, Brenda Bruce, Ann Lynn and William Marlowe, the film introduces Duncan Ponikwer, as the seven-year-old uncle and Christopher Ariss as his nephew. Produced by Robert Goldston with executive producer Leonard Davies, the screenplay on "The Uncle" is by Margaret Abrams and Desmond Davis. A British Lion presentation through BLC.



Victim Five

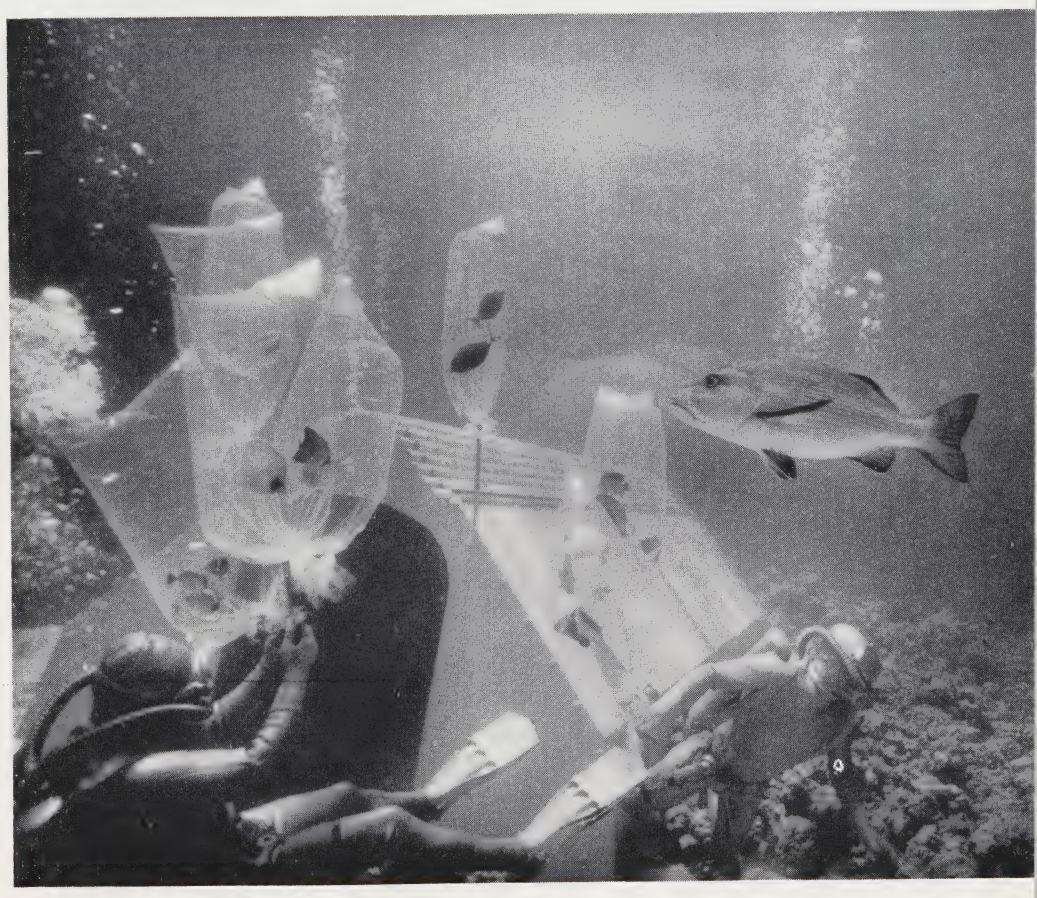
"Victim Five" is a thriller filmed in colour around the millionaires' playgrounds of South Africa. Starring Lex Barker, Ann Smyrner and Ronald Fraser the film traces the ruthless murder hunt of a man warped by jealousy and revenge. Produced by Harry Alan Towers and directed by Robert Lynn, the screenplay is by Peter Yeldham. A British Lion presentation through BLC.



● BLC FILMS

World Without Sun

"World Without Sun," the new Jacques Cousteau film, was produced by the Campagnes Oceanographiques Francaises for distribution by Columbia Pictures. Created and directed by Jacques-Yves Cousteau, it was photographed in colour under the Red Sea by Pierre Goupil. The stars, apart from Cousteau himself, are a two-man submarine, seven men and one woman, Oceanauts who lived and worked for several weeks beneath the Red Sea in unique houses designed by Cousteau. A Columbia release through BLC.





My Fair Lady

"My Fair Lady," the greatest musical hit in the history of the theatre, has come to the motion picture screen at last. The Warner Bros. production is one of the great film undertakings of our time, a glamorous, lavishly conceived and lovingly conducted picture which is destined to become a classic of the cinema. Audrey Hepburn plays Eliza Doolittle, the Covent Garden guttersnipe who becomes a lady in the grand Edwardian manner, Rex Harrison is Henry Higgins, the irascible professor who takes Eliza from the streets and trains her to pass muster for a duchess. Supporting the stars are Stanley Holloway, Wilfrid Hyde-White, Gladys Cooper and Jeremy Brett. George Cukor directed the film under the personal supervision of Jack L. Warner and Cecil Beaton was the production designer.

● WARNER
-PATHE



Cheyenne Autumn

"Cheyenne Autumn" is a Western in the highest traditions of that master-maker of Westerns, John Ford. This epic adventure, which traces the heroic journey of a ragged band of Cheyenne Indians escaping from a barren reservation and attempting to reach their homeland 1,200 miles away, pursued by the concerted might of the American cavalry, is a true story. Starring in the Warner Bros. film are James Stewart, Edward G. Robinson, Richard Widmark, Carroll Baker, Sal Mineo, Karl Malden, Dolores Del Rio, Ricardo Montalban, Gilbert Roland and Arthur Kennedy. John Ford directed the John Ford-Bernard Smith Production in SuperPanavision 70 and Technicolor from a screenplay by James R. Webb based on the book by Mari Sandoz.

● **WARNER-PATHE**

Sex and the Single Girl

"Sex and the Single Girl" is a wild and wicked comedy from whose barbed and biting wit nothing—not even the sacred institution of marriage—is safe. Tony Curtis, Natalie Wood, Henry Fonda, Lauren Bacall, Mel Ferrer, Fran Jeffries and Leslie Parrish are the stars of the Warner Bros. production which is directed by Richard Quine in Technicolor. Joseph Heller did the screenplay for "Sex and the Single Girl," which is based on the sensational best-selling book of the same title by Helen Gurney Brown. The film concerns the treacherous machinations of Tony Curtis, an unscrupulous journalist, to gain the confidence of Natalie Wood (who plays Dr. Helen Brown, research psychologist and author of **that** book) in order to write a startling expose on her for a scandal magazine. William T. Orr was the producer.





None but the Brave

Warner Bros. "None But the Brave," starring Frank Sinatra, Clint Walker, Tommy Sands, Brad Dexter, Tony Bill and Tatsuya Mihashi, is an outstanding war drama which explores the flash-point situation of a small group of Marines who crash-land on a Japanese-held island in the Pacific towards the close of World War II. Frank Sinatra both produced and directed the Technicolor-Panavision picture which is for release through Warner-Pathe Distributors.

● WARNER
-PATHE



The Affair at the Villa Fiorita

Starring Maureen O'Hara and Rossano Brazzi, "The Affair at the Villa Fiorita," from Warner Bros., is an adaptation of Rumer Godden's best-selling novel concerning an English-woman's affair with an Italian composer and the lengths to which her children go in an attempt to end the relationship. Filmed on location in Italy, "The Affair at the Villa Fiorita" was written, produced and directed by Delmer Daves for release through Warner-Pathe Distributors.

Dear Heart

"Dear Heart" is the work of two of Hollywood's most brilliant film creators, director Delbert Mann and producer Martin Manulis, who have combined their talents to bring to the screen a gay and witty, tender and touching comedy starring Glenn Ford, Geraldine Page and Angela Lansbury. Geraldine Page makes her comedy debut as the aggressively friendly and slightly pathetic figure of a small-town post-mistress caught in the big-city whirl of New York for the first time in her spinster life—and involved in her first, unlikely romance. The film is written by Tad Mosel from his own story.



● WARNER
-PATHE



Two on a Guillotine

Starring Connie Stevens, Dean Jones and Cesar Romero, "Two on a Guillotine" from Warner Bros. is one of the most unusual thrillers ever seen on the screen. It was produced and directed by William Conrad in black-and-white and Panavision for release through Warner-Pathe Distributors.



The Great Race

Warner Bros.' lavish comedy "The Great Race" is gorgeous, spectacular fun. Tony Curtis and Jack Lemmon are involved in death-defying rivalry which reaches its climax when they become contestants in the greatest automobile race of all time—the round-the-world motor car marathon from New York to Paris in the early 1900's. Also moving in this fast company is Natalie Wood as a cigar-smoking suffragette who is covering the event for a magazine. "The Great Race," largely filmed on location in Europe, is directed by Blake Edwards and produced by Martin Jurow and co-stars Dorothy Provine and Keenan Wynn. It is filmed in Technicolor and SuperPanavision 70.

● WARNER
-PATHE



Carry on Cleo

"Carry On Cleo" is the indefatigable Carry On team's own, highly original version of that fascinating mixture of history and legend which is the story of Cleopatra's stormy love affairs with those august Romans, Caesar and Mark Anthony. "Carry On Cleo" has everything—Ancient Britons, vestal virgins, asses-milk baths, asps—and, of course, the Ides of March. It also has Sid James, Kenneth Williams, as Caesar and Mark Anthony respectively, Kenneth Connor, Charles Hawtrey, Joan Sims and Amanda Barrie as a fetching and witty Cleo. The film was produced by Peter Rogers and directed by Gerald Thomas in Eastman Color from a screenplay by Talbot Rothwell for Anglo Amalgamated.



I've Gotta Horse

A musical comedy with a racing background, "I've Gotta Horse" stars top pop favourite Billy Fury and saucer-eyed Amanda Barrie. In TechniScope, the picture also stars Michael Medwin with guests The Bachelors. Kenneth Hume and Larry Parnes jointly produced the picture which was directed by Kenneth Hume for Anglo Amalgamated and released through Warner-Pathe Distributors.

● WARNER-PATHE

One Day in London

Filmed in Eastman Color and starring Joe Brown, Sophie Hardy, Sidney James, Una Stubbs and Dave Nelson, "One Day In London" tells of the adventures of a glamorous continental film star visiting the big city. Produced by Jack Hanbury and directed by Sid Hayers, the picture has sixteen catchy musical numbers by Leslie Bricusse who also wrote the screenplay. An Anglo Amalgamated presentation, "One Day In London" is for release through Warner-Pathe Distributors.





Mods and Rockers

Straight from the front pages of today's newspapers is the theme of "Mods and Rockers" which, in the framework of a modern ballet attempts to explore the motives behind the cult of the leather jackets and the motor cycles. With music by The Beatles and with a cast of professional young dancers, "Mods and Rockers" was produced and directed by Kenneth Hume, with Larry Parnes associate producer. It is for release through Warner-Pathe Distributors.

● WARNER -PATHE



Darling . . .

"Darling . . ." is a bitter, biting comedy-drama about one of the products of our affluent age—the bright, beautiful, casual, careless darling, the girl in headlong pursuit of the best things in life who doesn't let anyone—even those she loves—stand in her way. Dirk Bogarde, Laurence Harvey and Julie Christie co-star in the Anglo Amalgamated presentation which is directed by John Schlesinger, produced by Joseph Janni and written by Frederic Raphael. Julie Christie is the girl, sometime model, sometime actress, caught up in a hard and glittering world which finally traps her into a loveless marriage.

King and Country



In "King and Country," brilliant and uncompromising director Joseph Losey turns his attention to the Great War in all its trench-bound futility to bring to the screen a drama which is raw, shocking and brutally realistic. Starring Dirk Bogarde, Tom Courtenay and Leo McKern, "King and Country" singles out from the carnage of the First World War the story of one soldier—Private Hamp—who one day just started walking home, away from the blood, mud and bullets, was arrested and sent for trial as a deserter. The film traces the grim farce of his court-martial midst the rat-infested trenches of Flanders at a crucial point in the tragic progress of the war. The film was co-produced by Norman Priggen and Joseph Losey and the screenplay was by Evan Jones from the stage play by John Wilson.

● WARNER-PATHE



Rhythm 'n' Greens

"Rhythm 'n' Greens" is a beguiling send-up of the current pop scene, a thirty-minute Technicolor skylark in which inventive young director Christopher Miles (who made "The Six Sided Triangle") conspires with The Shadows to give their own highly individual version of Britain's island history—with special emphasis on the changing tastes in pop music. Christopher Miles directed and wrote the film which was produced by Terry Ashwood for Associated British. Robert Morley speaks the narration.

Ballad in Blue

With some superbly-rendered numbers by the mercurial Ray Charles, "Ballad in Blue" is an unusual and tender story about the befriending of a little blind boy by the great American blues singer. Mary Peach and Tom Bell star with Charles in this Alsa Production which was produced by Herman Blaser and directed by Paul Henreid for release through Warner-Pathe Distributors.



● WARNER
-PATHE



She

"She," Rider Haggard's legendary story about a lost continent ruled over by an omnipotent Queen, is created for the screen by lovely Ursula Andress. A Hammer-Seven Arts production filmed on location in Israel, "She" was shot in colour and wide-screen and also stars Peter Cushing, Bernard Cribbins, John Richardson, Rosenda Monteros and Christopher Lee. From a screenplay by David Chantler, the picture was produced by Michael Carreras and directed by Robert Day for release through Warner-Pathe Distributors.



The Brigand of Kandahar

"The Brigand of Kandahar" is a rumbustious, swashbuckling adventure set in the Imperial India of the mid-19th Century, which tells the story of a renegade Anglo-Indian officer who defects to the camp of a warrior chieftain. While a fierce frontier war rages and a plot develops to kill the chief, the lieutenant finds himself involved with two women, the tempestuous sister of the warrior chief and the wife of a brother officer he believes to be dead. Ronald Lewis, Oliver Reed, Duncan Lamont, Yvonne Romain and Catherine Woodville star in this fast-moving drama which was directed and written by John Gilling and produced by Anthony Nelson Keys for Hammer in 'Scope and colour.

● WARNER
-PATHE

**...and, of course,
Pathe News,
Pathe Pic,
Warner Bros. cartoons,
and Anglo's one-hour
Edgar Wallace series...**



Becket

In Hal Wallis's great British production, "Becket," Richard Burton and Peter O'Toole are co-starred, the former in the title role and O'Toole as King Henry II. The exciting and spectacular Paramount release is based on Jean Anouilh's internationally acclaimed stage play, adapted for the screen by Edward Anhalt. Filmed in Panavision and Technicolor, "Becket" was directed by Peter Glenville.

● PARAMOUNT



Where Love Has Gone

In this scene from Joseph E. Levine's presentation, "Where Love Has Gone," Susan Hayward (right) tells her mother, played by Bette Davis, that she is as much to blame as anyone for the terrible trouble the family is facing. This is the first time these two great stars have appeared together. The explosive drama, directed by Edward Dmytryk in Technicolor from a script by John Michael Hayes, is based on the best-selling novel by Harold Robbins.

● PARAMOUNT



The Amorous Adventures of Moll Flanders

Kim Novak as Moll in "The Amorous Adventures of Moll Flanders," a Winchester Film Productions presentation in Panavision and colour for release by Paramount. This big-scale screen version of Daniel Defoe's lusty 18th-Century romp was produced by Marcel Hellman and directed by Terence Young. Other stars in this outstanding British picture include Richard Johnson, Angela Lansbury, Leo McKern, George Sanders, Vittorio de Sica, Hugh Griffith and Lilli Palmer.

● PARAMOUNT



In Harm's Way

Kirk Douglas and Jill Haworth in one of the most dramatic episodes of the Otto Preminger production "In Harm's Way," based on James Bassett's best-selling novel of the Pacific conflict. The film, already classified as one of Paramount's all-time great pictures, has an all-star cast which also includes John Wayne, Patricia Neal, Tom Tryon, Paula Prentiss, Brandon de Wilde, Dana Andrews, Stanley Holloway, Burgess Meredith, Franchot Tone, Patrick O'Neal, Barbara Bouchet, Slim Pickens, Hugh O'Brian and Henry Fonda.

● PARAMOUNT



Harlow

Carroll Baker stars in the title role of "Harlow," the Joseph E. Levine production based on the stormy and controversial life of Jean Harlow, one of Hollywood's greatest stars. Gordon Douglas is the director of the multi-million dollar film, in which Peter Lawford has one of the principal parts. "Harlow" is being produced in colour and wide screen for Paramount release.

● PARAMOUNT

The Carpetbaggers

Lovely new star Elizabeth Ashley and George Peppard in a scene from Joseph E. Levine's "The Carpetbaggers," screen version of Harold Robbin's sensational and controversial novel. The film, in Panavision and Technicolor, was directed by Edward Dmytryk from a screenplay by John Michael Hayes. Carroll Baker is starred as Rina Marlowe, the sex symbol of the story. Elizabeth Ashley appears as Monica Winthrop, wife of tycoon Jonas Cord, Jr., played by George Peppard.



● PARAMOUNT

The Disorderly Orderly

Glenda Farrell, Kathleen Freeman, Jerry Lewis and Karen Sharpe as they appear in the Paramount release, "The Disorderly Orderly," in which Jerry stars as an eager but incompetent hospital orderly, more in need of treatment than most of his patients. A York-Lewis production in Technicolor, the comedy was directed by Frank Tashlin, with Paul Jones as producer.



Crack in the World

Human and scientific conflict emerges as Dana Andrews, portraying a Nobel Prize scientist, rejects an appeal from colleague Keiron Moore to suspend a nuclear probe of the earth's core, and as he repulses the love of his wife, Janette Scott, in a highlight scene from the Security Pictures science-fiction thriller, "Crack in the World". Andrew Marton directed the Paramount release, with Lester Sansom and Bernard Glasser producing.



● PARAMOUNT



Sylvia

A scene from Martin H. Poll's production, "Sylvia," in which Carroll Baker uses Edmond O'Brien's infatuation for her as a means to get a free trip from Mexico to New York. "Sylvia," a Paramount release directed by Gordon Douglas, is an exciting and unusual romantic drama about a man's search into a beautiful woman's shadowy past. George Maharis is starred with Carroll Baker. The story is based on a novel by E. V. Cunningham, with a screenplay by Sydney Boehm.

PATHE
LABORATORIES

has maintained its reputation of quality service to the industry for over 50 years

Both at its Wardour Street headquarters and at its Elstree Processing Plant, Pathe Laboratories can call upon the extensive resources of the Associated British Picture Corporation.

PATHE LABORATORIES LIMITED

103/109 WARDOUR STREET LONDON W1 For technical service ring the General Manager GERrard 0444



SALUTE

In Hollywood, Walt Disney recently spoke the following words to a glittering assembly of top writers of the International Motion Picture Industry on the occasion of the world premiere on his LATEST AND GREATEST

Mary Poppins

"I had the great honor in 1932 of being the first to use the famous three-color Technicolor process. To me, it was a new door to film greatness which had been opened. I am very grateful to Technicolor. Since 1932, all Disney color films have been in Technicolor. This is from my heart."

"MARY POPPINS"— TECHNICOLOR AND THE PRESS

MOTION PICTURE DAILY 28/8/64

"Technicolor, ranging from crystal brilliance in the carousel sequences to velvet softness as Mary sings the children to sleep, adds another Oscar-worthy performance to its unending list of triumphs."

THE HOLLYWOOD REPORTER 28/8/64

"Technicolor photography is as lively as a child's imagination, and the color soft as a dream."

BY THE 'MASTER'



Guests at the party given by Technicolor Corporation after the world premiere of Walt Disney's new musical production "Mary Poppins." (Left to right): Edward E. Ettinger, Executive Vice-President, Technicolor Corporation; Julie Andrews, star of "Mary Poppins" and Melvin H. Jacobs, President Technicolor Corporation.

Technicolor gratefully return the gracious compliment by thanking Walt Disney for his generous words—for thirty-two years it has been an honour to work with the fabulous Walt —— long may he reign as one of the unchallenged

MASTERS OF THE MOVIES

TECHNICOLOR LIMITED, BATH ROAD, HARMONDSWORTH, WEST DRAYTON, MIDDX SKYPORT : 5432

Seasonal Greetings
and a
Prosperous New Year
to our many Friends
in the Industry

FROM

BRENT LABORATORIES LTD.

NORTH CIRCULAR ROAD · CRICKLEWOOD · LONDON · N.W.2

THE MANAGEMENT & STAFF
of
RAYANT STUDIOS
BUSHEY

Wish all their Friends
A Happy Christmas
and a Prosperous New Year

FULL PRODUCTION FACILITIES
PHONE BUSHEY 1621 (5 LINES)

Paul Barralet
Productions Ltd.

Makers of Short Films
of every description

56 Russell Square,
London, W.C.1.
LANgham 0031/2



Judith

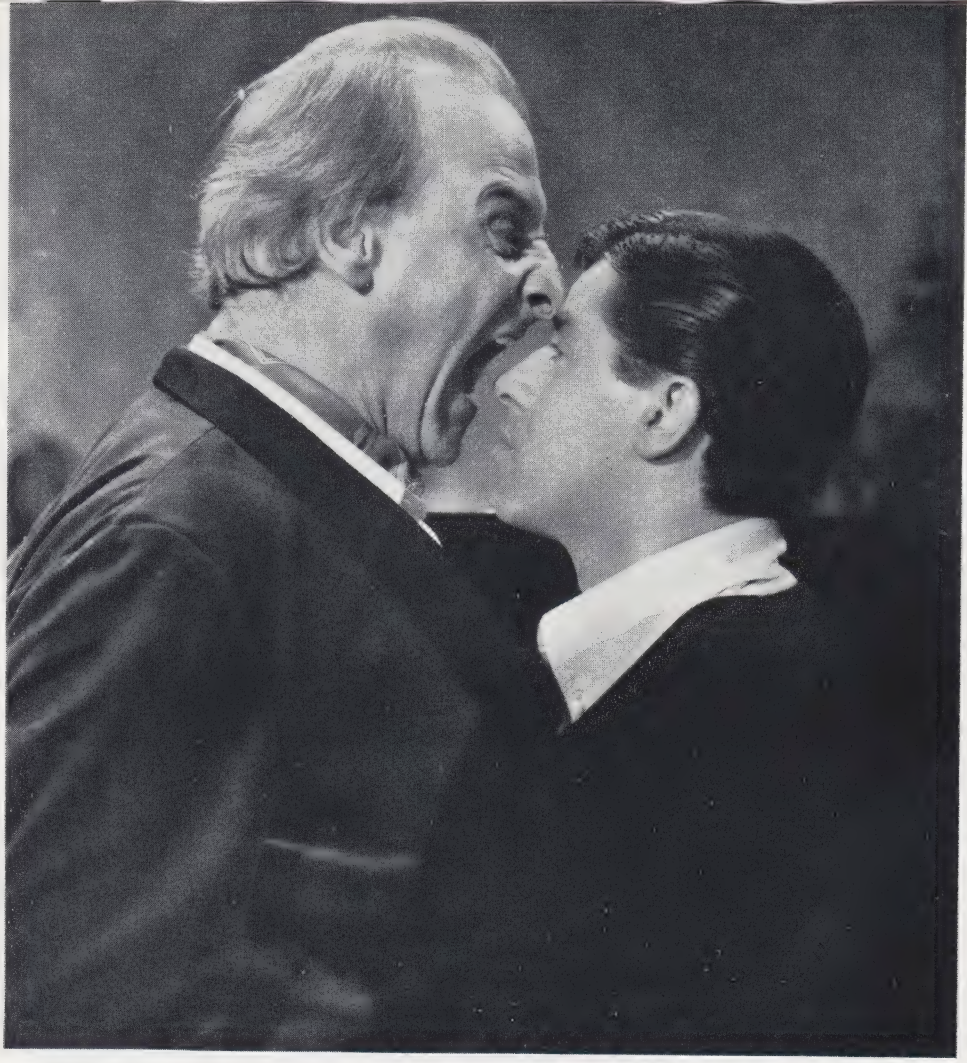
Jack Hawkins, Peter Finch and Sophia Loren are the stars of "Judith," a Cumulus Command co-production directed by Daniel Mann and produced by Kurt Unger for Paramount release. The passionate drama of a fight against almost superhuman odds was filmed in Israel.

● PARAMOUNT



Robinson Crusoe on Mars

Paul Mantee stars in the title role of "Robinson Crusoe on Mars," a modernised version of Daniel Defoe's literary classic, substituting a U.S astronaut stranded on Mars for the original mariner shipwrecked on a remote island. The Paramount release, in Technicolor, was produced by Aubrey Schenk and Edwin F. Zabel, with Byron Haskin directing.



The Patsy

Jerry Lewis is both the star and the director of "The Patsy," a hilarious comedy about a dim-witted hotel bellboy who is suddenly catapulted to stardom. In the course of his "grooming," our hero takes singing lessons from Hans Conreid, who obviously finds his pupil somewhat slow on the uptake, judging by this moment from the Paramount release, which is in Technicolor. Ernest D. Glucksman produced.

● PARAMOUNT

Marriage—Italian Style

Marcello Mastroianni and Sophia Loren in Joseph E. Levine's "Marriage—Italian Style," a dramatic comedy recounting the two stars' humorous, touching and tempestuous relationship over an extended period. Directed by Vittorio De Sica in colour and wide screen, the Paramount release was produced by Carlo Ponti.



Cleopatra

Elizabeth Taylor, Richard Burton and Rex Harrison star in Joseph L. Mankiewicz' "Cleopatra," one of the most talked about film spectacles in the history of the cinema. Winner of four Academy Awards, this DeLuxe Colour epic was produced by Walter Wanger and directed by Joseph L. Mankiewicz from a screenplay by Ranald MacDougall and Sidney Buchman. Millions have already seen the picture and millions more are expected to see it during 1965.



● TWENTIETH CENTURY-FOX



The Sound of Music

The Robert Wise production of Rodgers and Hammerstein's "The Sound of Music," stars Julie Andrews and Christopher Plummer. A Todd-AO and DeLuxe Colour road show presentation, "The Sound of Music" co-stars Richard Haydn, with Peggy Wood, Charmian Carr, The Bil Baird Marionettes and Eleanor Parker as "The Baroness". Music and lyrics were by Richard Rodgers and Oscar Hammerstein II, and the screenplay was by Ernest Lehman. Director was Robert Wise and associate producer Saul Chaplin.



Zorba the Greek

Anthony Quinn, Alan Bates and Irene Papas, head the star cast of the Michael Cacoyannis production, "Zorba the Greek" based on the best-selling novel by Nikos Kazantzakis. Filmed on the island of Crete it is the story of Alexis Zorba (played by Anthony Quinn) a wise, sensual, compassionate and vitally alive man and his relationship with a young English writer (played by Alan Bates).

● TWENTIETH CENTURY-FOX

Rio Conchos

A big-canvas colour saga of the great South-West, filmed on an epic scale, "Rio Conchos" stars Stuart Whitman, Richard Boone, and Tony Franciosa. Produced by David Weisbart and Directed by Gordon Douglas, the film introduces Wende Wagner as a young Apache girl and also stars Edmond O'Brien. It is a CinemaScope production.



Goodbye Charlie

An inveterate girl chaser who is shot by a jealous husband but returns to earth—in the shape of a beautiful woman! This is the hilarious story of "Goodbye Charlie," the colour and CinemaScope comedy starring Tony Curtis, Debbie Reynolds and Pat Boone. It was produced by David Weisbart and directed by Vincente Minnelli from a screenplay by Harry Kurnitz.



● TWENTIETH CENTURY-FOX



Von Ryan's Express

An action-escape story set in Italy during World War II, "Von Ryan's Express" will be one of Fox's biggest 1965 releases, and stars Frank Sinatra and Trevor Howard. Mark Robson directed the CinemaScope and DeLuxe Colour production which co-stars Brad Dexter, Sergio Fantoni, Edward Mulhare, Wolfgang Preiss and John Leyton and introduces Raffaella Carra. Saul David produced and the screenplay by Wendell Mayes and Joseph Landon is based on the best-seller by David Westheimer.



The Pleasure Seekers

Ann-Margret, Tony Franciosa, Carol Lynley, Gardner McKay and Pamela Tiffin head the star cast of "The Pleasure Seekers" which chronicles the romantic adventures of three girls on holiday in Spain. Shot in CinemaScope and colour the film was produced by David Weisbart and directed by Jean Negulesco from a screenplay by Edith Sommer.

● **TWENTIETH CENTURY-FOX**

Hush . . . Hush, Sweet Charlotte

An unusual suspense thriller produced and directed by Robert Aldrich, "Hush . . . Hush, Sweet Charlotte" stars Bette Davis, Olivia de Havilland, Joseph Cotten and Agnes Moorehead. An Associates & Aldrich Company production in CinemaScope, "Hush . . . Hush, Sweet Charlotte" was written by Henry Farrell and is set in an evil Louisiana mansion.



Those Magnificent Men In Their Flying Machines

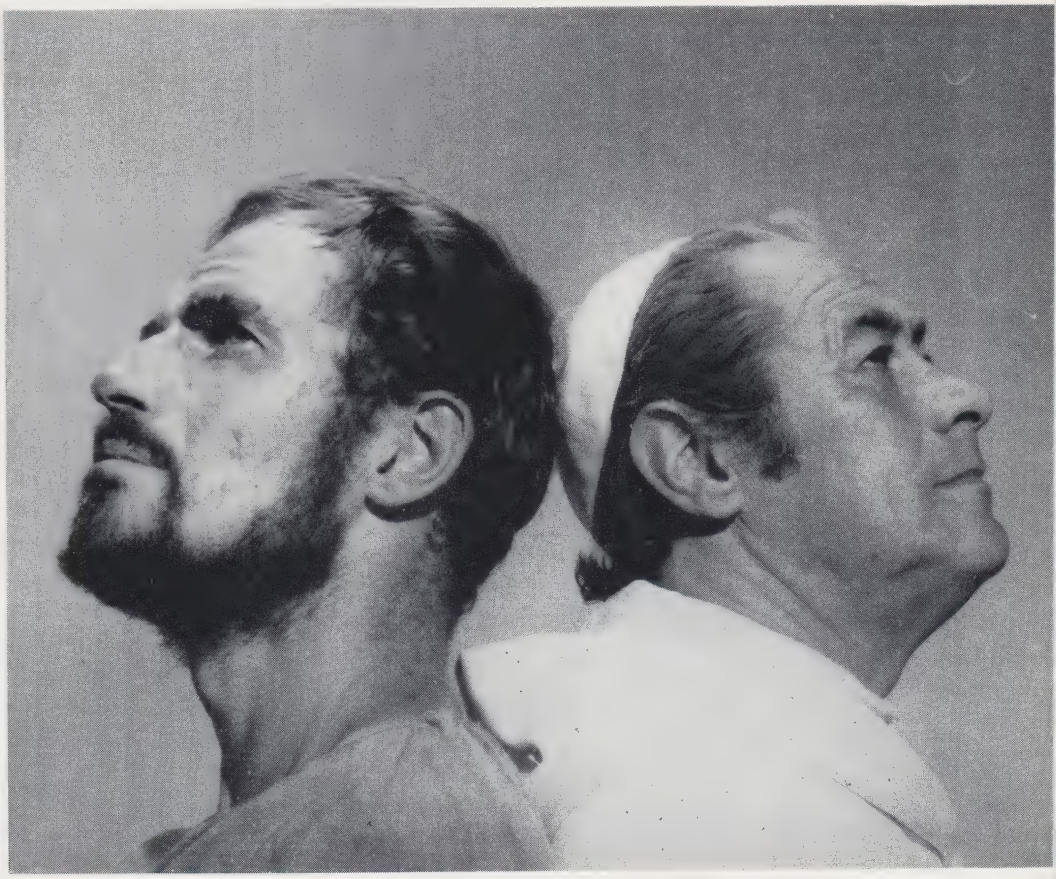
For roadshow presentation by Fox in 1965 is the Todd-AO and colour production of "Those Magnificent Men In Their Flying Machines or How I Flew from London to Paris in 25 Hours 11 Minutes". This huge-canvas adventure comedy of the early days of flying boasts an international star cast which includes Sarah Miles, Stuart Whitman, Terry-Thomas, Robert Morley, James Fox, Irina Demick, Alberto Sordi, and Red Skelton in a guest star appearance. Produced by Stanley Margulies the film was directed by Ken Annakin from a screenplay by Jack Davies and Annakin.

● TWENTIETH CENTURY-FOX



The Agony and the Ecstasy

Also in Todd-AO and colour and for roadshow presentation is "The Agony and the Ecstasy" starring Charlton Heston as the sculptor and painter Michelangelo, Rex Harrison as the warrior Pope Julius II—Michelangelo's patron-antagonist—and Diane Cilento as Contessina de' Medici. The historical drama is based on Irving Stone's best-selling novel and was directed by Carol Reed from Philip Dunne's screenplay.





The Visit

Ingrid Bergman and Anthony Quinn star in "The Visit" co-starring Irina Demick and Paolo Stoppa. The film tells the story of the richest woman in the world who returns to her home town to seek revenge for the humiliation imposed upon her in her youth by her townsfolk. Filmed in CinemaScope "The Visit" was produced by Julien Derode and Anthony Quinn and directed by Bernhard Wicki from a screenplay by Ben Barzman.

● **TWENTIETH CENTURY-FOX**

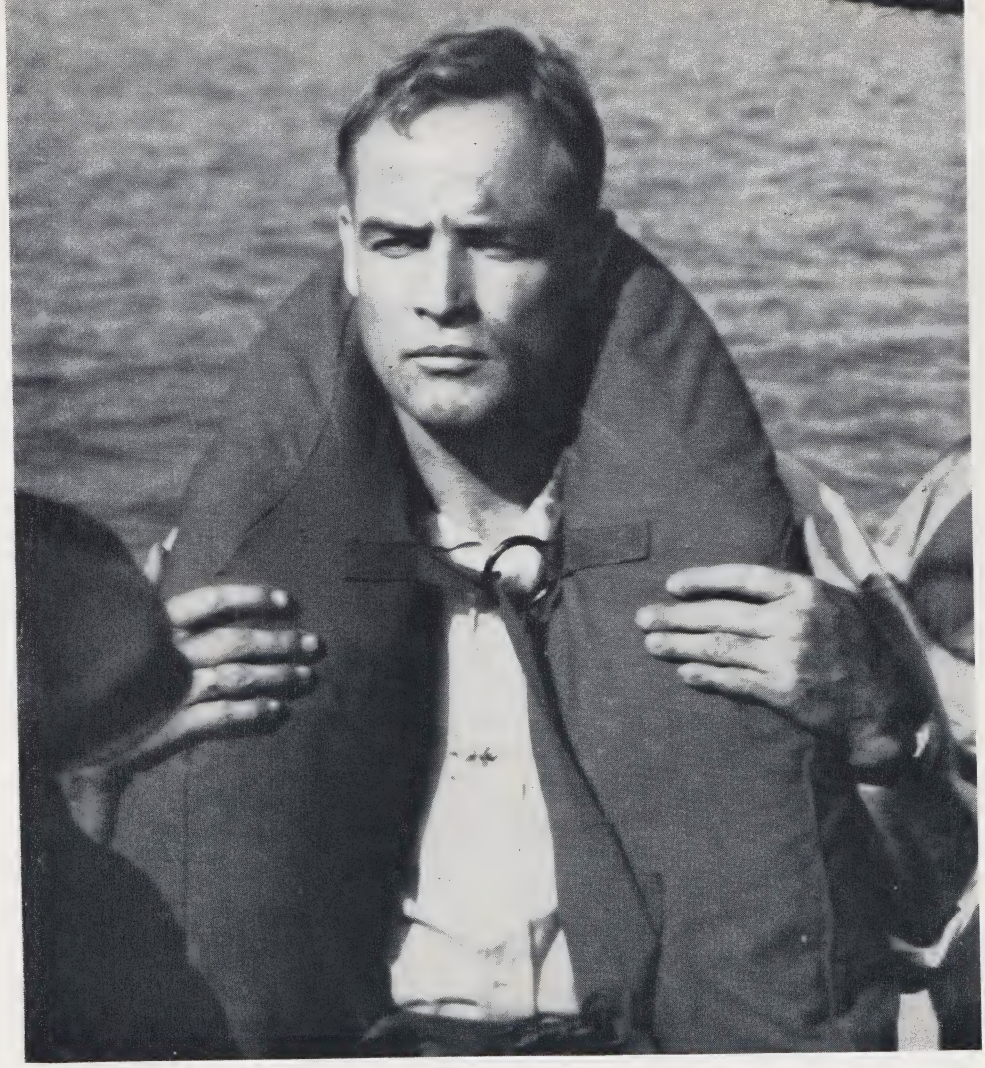


John Goldfarb, Please Come Home

Shirley MacLaine, Peter Ustinov and Richard Crenna as John Goldfarb head the star cast of "John Goldfarb, Please Come Home". Producer was Steve Parker and J. Lee Thompson directed from the screenplay by William Peter Blatty. This madcap comedy was photographed in colour and CinemaScope.

Morituri

Marlon Brando, Yul Brynner and Janet Margolin star in "Morituri" the high-budget production set aboard a German blockade runner during World War II. Filmed in CinemaScope this Arcola-Colony production was produced by Aaron Rosenberg and directed by Bernhard Wicki. Screenplay was by Daniel Taradash based on a book by Werner Joerg Lueddecke.



● TWENTIETH CENTURY-FOX



Dear Brigitte

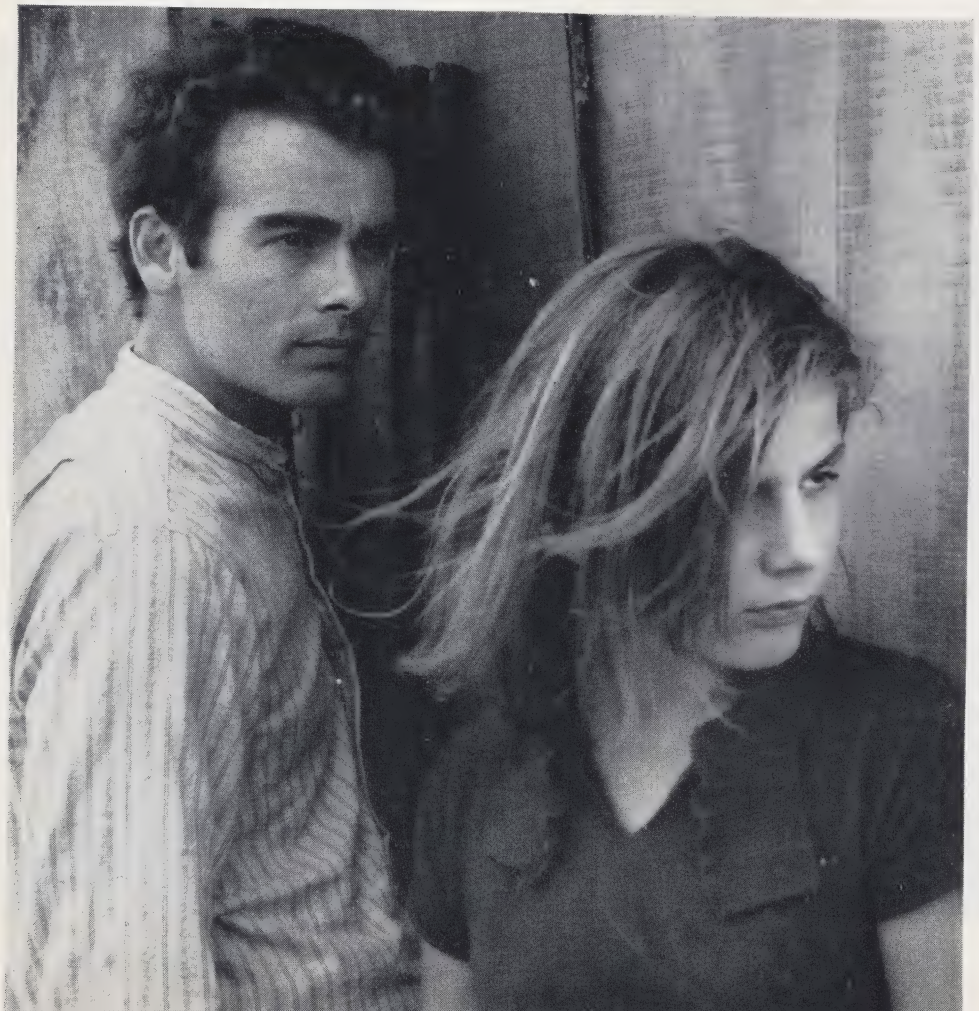
A light-hearted comedy about the genius son of a poetry professor who has a "computer brain" and a yen for a famous French film star, "Dear Brigitte" stars James Stewart with Fabian and Glynis Johns heading a large co-starring cast. The film was produced and directed by Henry Koster from a screenplay by Hal Kanter. It was filmed in CinemaScope and DeLuxe Colour.



Up From the Beach!

Filmed in France under the direction of Robert Parrish "Up From the Beach!" is set in Normandy, on June 7, 1944—the day after D-Day. The international star cast of this CinemaScope production includes Cliff Robertson, Irina Demick, and Red Buttons, with Slim Pickens, James Robertson Justice and Marius Goring. Based on the George Barr novel "Epitaph for an Enemy" the screenplay was written by Howard Clewes.

● TWENTIETH CENTURY-FOX



Rapture

Based on Phyllis Hastings' best-selling novel about a young girl transported by love from a childhood world of fantasy to a grim, adult world of reality, "Rapture" includes Patricia Gozzi, Melvyn Douglas, Dean Stockwell and Gunnel Lindblom among its star cast. Filmed in CinemaScope on the north coast of Brittany and in Paris, "Rapture" was produced by Christian Ferry and directed by John Guillermin from the screenplay by Stanley Mann.

The Reward

An Aaron Rosenberg production, Serge Bourguignon's "The Reward" stars Max von Sydow, Yvette Mimieux, Efrem Zimbalist, Jr. and Gilbert Roland, in a modern, action-adventure story filmed in CinemaScope and DeLuxe Colour. The film was directed by Serge Bourguignon from a screenplay by himself and Oscar Millard.



● TWENTIETH CENTURY-FOX



La Bonne Soupe or How to Make a French Dish

An intriguing title for an intriguing, spicy comedy is "La Bonne Soupe or How to Make a French Dish". Shot in CinemaScope this Andre Hakim production directed by Robert Thomas has Annie Girardot and Marie Bell at the head of a large international star cast. Screenplay was by Robert Thomas based on the play by Felicien Marceau.



Masquerade

Newcomer Marisa Mell and Cliff Robertson feature in this scene from "Masquerade," a cloak and dagger thriller in which they star with Jack Hawkins. Michael Relph produced the picture which is presented in Eastman Color. Direction by Basil Dearden.



Kiss Me, Stupid

Dean Martin and Ray Walston star with Kim Novak in director-producer Billy Wilder's "Kiss Me, Stupid". Martin, a well-known singer, stumbles into an outback town when his car breaks down, meets Miss Novak and gets mixed up in the plans of Walston and Cliff Osmond who are trying to get the songs they have written published. Felicia Farr also stars in this black and white comedy in Panavision for United Artists release.

● UNITED ARTISTS

It's a Mad, Mad, Mad, Mad World

The greatest array of comedy talent ever utilised for a single film was assembled by Stanley Kramer for "It's a Mad, Mad, Mad, Mad World." Milton Berle and Terry-Thomas compete for laughs with Spencer Tracy, Dorothy Provine, Mickey Rooney, Sid Caesar, Edie Adams, Phil Silvers, Ethel Merman, Buddy Hackett, Jimmy Durante and a host of other famous comedians, in this Cinerama 70 mm. and 35 mm. presentation.



A Rage to Live

A woman driven by compulsions she could not control is the powerful theme of the wide-screen drama, "A Rage to Live". Suzanne Pleshette portrays the tormented society beauty, with Ben Gazzara as her lover. Bradford Dillman co-stars in the picture, which is directed by Walter Grauman and produced by Lewis J. Rachmil.

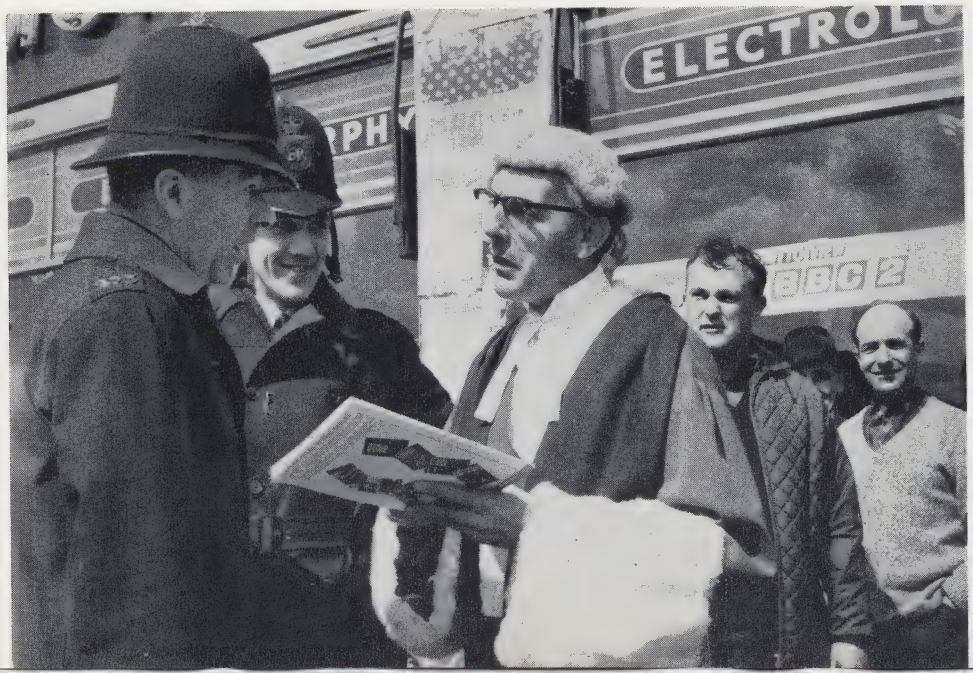




The Knack

Rita Tushingham stars as the middle-floor tenant in a houseful of eligible males in Woodfall's way-out comedy "The Knack," which is shot entirely on location in London. Michael Crawford, Ray Brooks and Donal Donnelly play the eligible males. The film is directed by Dick Lester and produced by Oscar Lewenstein.

● UNITED ARTISTS



One Way Pendulum

"Way-out" humour best describes "One Way Pendulum," a comedy-fantasy produced by Michael Deeley and directed by Peter Yates. Eric Sykes is head of the family who live in a dream world of their own—other members include Jonathan Miller, Julia Foster, Alison Leggatt and Mona Washbourne. George Cole and Peggy Mount do not add to sanity.



A Thousand Clowns

Many of the artistes who made it a stage hit on Broadway star in the film version of the play "A Thousand Clowns". Production and direction are by Fred Coe. Seen in this shot from the film are Paul E. Richards, Barry Gordon (aged 15) and Jason Robards, Jr. Appearing with them in the picture are Barbara Harris and Sandy Dennis.



Beatles Film No. 2

Following on the fantastic success of "A Hard Day's Night," The Beatles are to make a screen come-back next year. The film (as yet untitled) will be directed by Dick Lester. Walter Shenson will produce the musical which, unlike "A Hard Day's Night," will be in colour.

● UNITED ARTISTS



Thunderball

Striking fear into Britain's enemies and desire into the hearts of women, secret agent 007, James Bond, will appear on the screen for the fourth time in "Thunderball". Sean Connery, who has become famous for his starring roles in the three previous Bond thrillers, "Dr. No," "From Russia With Love" and "Goldfinger" will again take the lead. It will be in colour and Terence Young will direct,

Topkapi

The gang's all here—and ready to pull off one of the most daring jewel robberies of all time. Melina Mercouri and boy friend Maximilian Schell enlist the aid of Robert Morley and an unwitting Peter Ustinov in a scheme to rob a Turkish museum of a priceless jewelled dagger. "Topkapi" is produced and directed by Jules Dassin and is in colour.



Ferry Cross the Mersey

Gerry and the Pacemakers star in this make-believe version of their own discovery story. The first beat film to be filmed in Liverpool since the city gave birth to the now world-famous Mersey beat, "Ferry Cross the Mersey" also stars Cilla Black and Julie Samuel. Brian Epstein was the film's executive producer, Michael Holden the producer, and Jeremy Summers directed. It is in standard black and white.

● UNITED ARTISTS





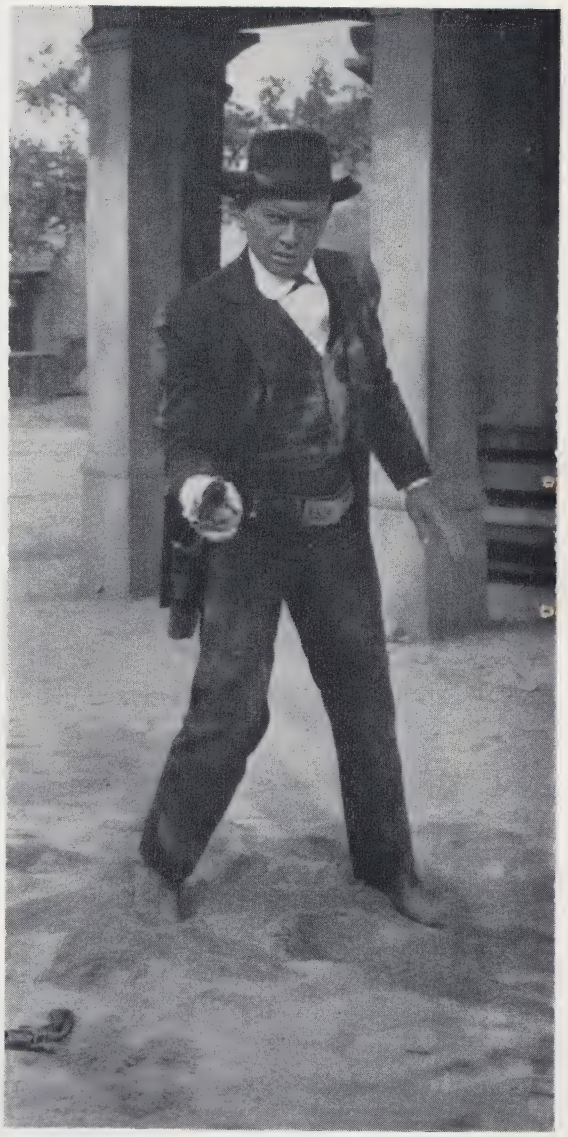
That Man from Rio

From Paris to Brazil on the trail of a kidnapped fiancee and a stolen statuette, is the task that befalls Jean-Paul Belmondo in his starring role in "That Man From Rio," a French comedy produced by Alexandre Mnouchkine and Georges Dancigers. Also starring in the film, which was directed by Philippe de Broca, are Jean Servais and Francoise Dorleac.



How to Murder Your Wife

One out of the cake is Virna Lisi who makes her American film debut with Jack Lemmon in "How to Murder Your Wife". Don't be fooled by the name. "How to Murder Your Wife" is a fast-moving comedy from the pen of a playwright-producer George Axelrod. Direction is by Richard Quine and presentation is in colour and Panavision 35. Co-starring are Claire Trevor, Eddie Mayehoff and Terry-Thomas.



Invitation to a Gunfighter

Yul Brynner stars as a hired gunfighter in Richard Wilson's production of "Invitation to a Gunfighter". Co-starring with Janice Rule and Brad Dexter he finds himself hired to kill the only real man in a bedraggled, half-starved Western town. Richard Wilson also directed the film which is presented in DeLuxe Colour.

● UNITED ARTISTS



Mister Moses

Circus man, diamond smuggler, self-styled doctor—such is the character Robert Mitchum portrays in the African adventure drama "Mister Moses". Carroll Baker stars with him in an unusual role as the daughter of missionary Alexander Knox. Filmed on location in Kenya in colour and Panavision the picture, which co-stars Ian Bannen, was directed by Ronald Neame and produced by Frank Ross.

The Hallelujah Trail

As a U.S Cavalry Colonel in "The Hallelujah Trail," Burt Lancaster is in charge of a troop set to guard a wagon train of whisky headed for a dry area of the West. Indians and thirsty miners are the least of his troubles when he runs into Lee Remick who plays the leader of a ladies' temperance group in this Cinerama colour comedy. Production and direction are by John Sturges. Also starred are Jim Hutton, Pamela Tiffin and Donald Pleasence.



A Shot in the Dark

Portraying bungling French detective Jaques Clouseau for the second time, Peter Sellers finds himself mixed-up in a series of zany murders. His method of solving them is equally unconventional. Starring with him in this Blake Edward's production are Elke Sommer, George Sanders, Herbert Lom and Graham Stark. "A Shot in the Dark," a Mirisch-Geoffrey production, is in DeLuxe Colour and Panavision.



● UNITED ARTISTS



The Train

Paul Schofield appears as a Nazi Colonel in "The Train," the story of the Nazi's attempt to loot the art treasures of France. Burt Lancaster and Jeanne Moreau also star in the picture, which was directed by John Frankenheimer and produced by Jules Bricken.



The High Bright Sun

"The High Bright Sun" tells the exciting story of a British intelligence officer, whose job is to track down illicit supplies of arms and find the kill-and-run terrorists. Set on a Mediterranean island during the late 1950's, the film is the biggest and most important production ever undertaken by the producer-director team of Betty Box and Ralph Thomas. It stars Dirk Bogarde, George Chakiris and Susan Strasberg. From a screenplay by Ian Stuart Black, the author of the novel of the same title, the film was shot in colour.



The Intelligence Men

Making their film debut in "The Intelligence Men," Eric Morecambe and Ernie Wise show that they have mastered this media as they have all others in their 25 years together as a comedy team. This colour production takes the mickey out of thriller films and for Morecambe and Wise it is a most auspicious start to a new career. Produced by Hugh Stewart, Robert Asher directed from a script by Dick Mill and Sid Green, from an original screenplay by Peter Blackmore.

● RANK

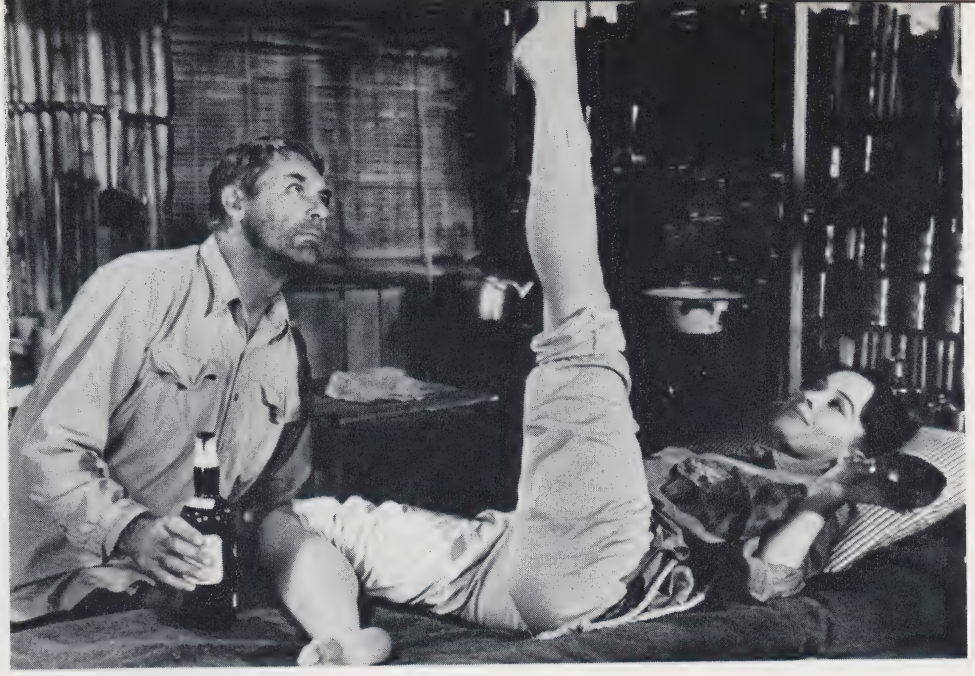
Send Me No Flowers

The brilliant comedy team of Rock Hudson and Doris Day is paired again in "Send Me No Flowers". Also starring Tony Randall, it is the story of a super hypochondriac and the problems that face his loving wife and best friend. Based on the Broadway hit by Norman Barasch and Carroll Moore, this Martin Melcher production in Technicolor was written by Julius Epstein, produced by Harry Keller and directed by Norman Jewison.



Father Goose

In the romantic adventure comedy, "Father Goose," Cary Grant plays the role of a former professor who goes to a Pacific island for solitude—but is pressed into service as a coast-watcher during the war. His lonely island outpost is "invaded" by Leslie Caron, the war-displaced daughter of a French consular official, and her seven schoolgirl charges. This Granox production in Technicolor also stars Trevor Howard. It was produced by Robert Arthur, directed by Ralph Nelson from a screenplay by Peter Stone and Frank Tarloff.



The Magnificent Showman

Samuel Bronston's "The Magnificent Showman," starring John Wayne, Claudia Cardinale and Rita Hayworth, tells the story of an impresario who brings his Wild West show to Europe. Shot on location in Spain, and depicting action against such famous capitals as Paris and Vienna, it was filmed in Super Technirama and Technicolor.

● RANK



The Truth About Spring

Filmed in Technicolor on the Costa Brava, "The Truth About Spring" is about a charming sea-going rogue who sails the high seas in search of people to fleece, while his daughter finds undreamed-of distractions aboard his ship. It stars Hayley Mills, John Mills and James MacArthur. Also in the cast are Lionel Jeffries, Harry Andrews and David Tomlinson. It was produced by Alan Brown, directed by Richard Thorpe from a screenplay by James Lee Barrett, based on a story by H. de Vere Stacpoole.





The Ipcress File

Michael Caine has the lead role in "The Ipcress File," a film that gives a new and off-beat twist to the thriller. This dramatic production, shot against many London backgrounds, is the story of a secret agent who sets out to investigate the kidnapping of a scientist and who stumbles on the sinister Ipcress sound. In colour, the film also stars Nigel Green and a glamorous newcomer, Sue Lloyd. Harry Saltzman produced "The Ipcress File," and it is directed by Sidney Furie.



Strange Bedfellows

The Panama and Frank production of "Strange Bedfellows" is a comedy set against the background of London. Starring Rock Hudson, Gina Lollobrigida and Gig Young with Arthur Haynes and Terry-Thomas in characteristic comedy roles, it is the story of the adventures that befall an American executive and his fiery Italian wife who champions weird minority causes. In Technicolor, it was produced and directed by Melvin Frank from a screenplay by Melvin Frank and Michael Pertwee.

● RANK



Island of the Blue Dolphins

The Robert B. Radnitz production of "Island of the Blue Dolphins" is about a young Indian girl and her small brother who are stranded on an island off the Pacific coast of California, inhabited only by wild dogs. It stars Celia Kaye, Larry Domasin and 'Rontu' the dog. Filmed in colour on location, it was directed by James B. Clark from a screenplay by Ted Sherdeman and Jane Klove from the award-winning and best-selling novel by Scott O'Dell.



The Secret of Blood Island

The Hammer production of "The Secret of Blood Island" is a tough, action-packed drama set in the Malayan Jungle during the last war. Its heroes are soldiers and one woman who were incarcerated in a Japanese camp and who never knew whether each day was going to be their last. In colour, it stars Jack Hedley, Barbara Shelley, Patrick Wymark and Charles Tingwell. It was produced by Anthony Nelson Keys, and directed by Quentin Lawrence.



The Killers

Ernest Hemingway's "The Killers" is a taut and chilling remake of the Robert Siodmak production that launched Burt Lancaster to international stardom. In colour, it stars Lee Marvin as the psychopathic killer who will allow no one or nothing to stand in his way to a stolen fortune, Angie Dickinson, John Cassavetes, Ronald Reagan and Clu Gulager. It was produced and directed by Donald Siegel from a screenplay by Gene L. Coon.

● RANK

The Favour

"The Favour" which stars Rock Hudson, Leslie Caron, Charles Boyer and Walter Slezak, is a sophisticated comedy about the clever way in which a strong-willed man gets the better of a career woman. Stanley Shapiro, the writer/producer who has been responsible for many outstanding Universal comedies, wrote the screenplay with Nate Monaster. The film which is a Universal-Lankershim production in Technicolor was directed by Michael Gordon with Robert Arthur as executive producer.





Fluffy

Tony Randall gets a lion's share of laughs in "Fluffy," where he is starred with a 500 pound lion. This off-beat and uproarious comedy is all about a professor who keeps a lion to prove that people and animals respond to kindness. It also stars Shirley Jones and co-stars Edward Andrews, Celia Kaye and "Fluffy" the lion. In colour, the film was produced by Gordon Kay, directed by Earl Bellamy from an original screenplay by Samuel F. Roeca.

The Art of Love

Set against the colourful background of Paris, "The Art of Love" is all about the hilarious adventures of an impoverished American artist and his equally unsuccessful writer friend. In Technicolor, it stars James Garner, Dick Van Dyke, Elke Sommer, Angie Dickinson and Ethel Merman and a galaxy of beautiful women. A typical glossy and polished Ross Hunter production, it was directed by Norman Jewison from a screenplay by Carl Reiner, who plays a part in the film.

● RANK





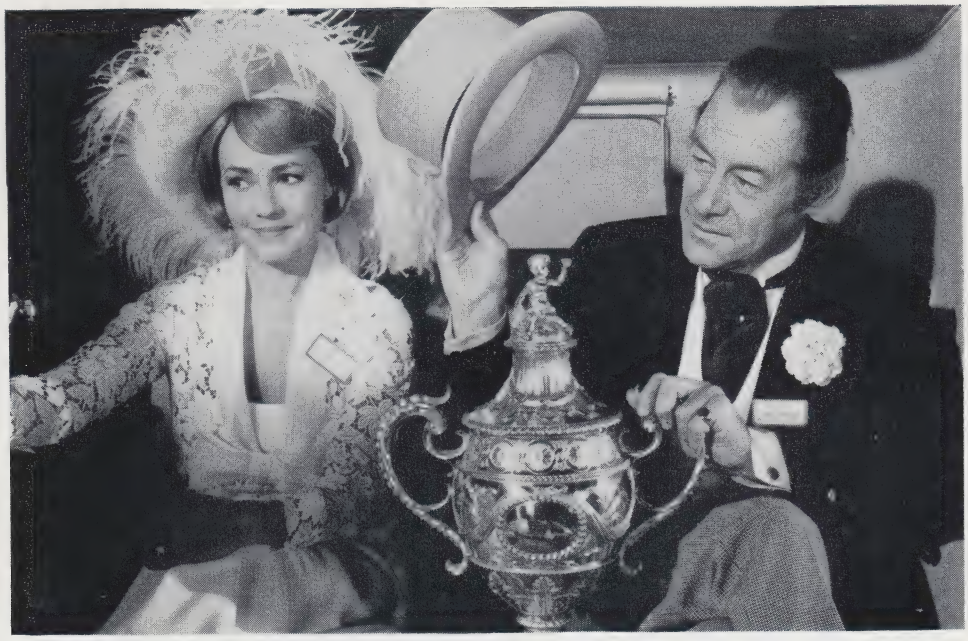
The Night Walker

"The Night Walker" is one of the eeriest suspense dramas to hit the screen for years. From the hand of William Castle, an expert in horror, it reunites two of Hollywood's greatest stars, Robert Taylor and Barbara Stanwyck. This chilling production was scripted by Robert Bloch, who wrote "Psycho," and is the story of a woman who doesn't know whether she is living a nightmare or not. The film was produced and directed by William Castle.

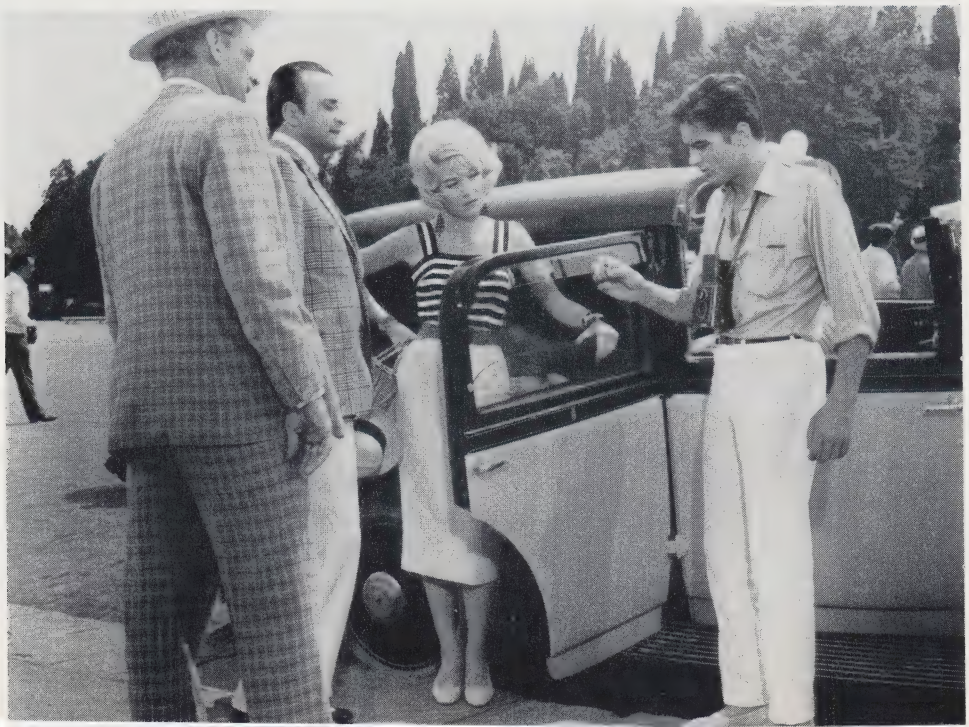
The Yellow Rolls-Royce

Anatole de Grunwald's production, "The Yellow Rolls-Royce," one of MGM's top 1965 releases, has one of the biggest international casts of the year, including Ingrid Bergman, Rex Harrison, Shirley MacLaine, Jeanne Moreau, George C. Scott, Omar Sharif, and Alain Delon. The film tells the exciting personal stories involving the different owners of the yellow Rolls-Royce, starting in London in the 1930's, going on to pre-war Italy and finishing in war-time Yugoslavia. "The Yellow Rolls-Royce" was made at MGM's British studios and on location in Europe. It is in Panavision and colour, was directed by Anthony Asquith and has been written especially for the screen by Terence Rattigan.





MGM





Young Cassidy

MGM presents Rod Taylor in a John Ford film, "Young Cassidy," co-starring Julie Christie, Edith Evans, Sian Phillips, Michael Redgrave, Flora Robson and Maggie Smith. Produced by Robert D. Graff and Robert Emmett Ginna, this Sextant production in colour was directed by Jack Cardiff and John Ford. It tells the lusty, action-packed story of a young idealist during Ireland's rebellious period. The screenplay is by John Whiting, from the book "Mirror In My House" by Sean O'Casey.

● MGM



Operation Crossbow

Sophia Loren and George Peppard are involved in a theme of personal drama set against the background of suspenseful espionage activities in MGM's "Operation Crossbow". This film was directed by Michael Anderson and produced by Carlo Ponti at MGM's British studios, on the largest sets ever built there for a motion picture, and reinforcements to the studio roofs and walls were necessary to counteract the tremendous explosions carried out in the film. "Operation Crossbow" was filmed in CinemaScope and Metrocolor and its cast also includes Trevor Howard, John Mills, Tom Courtenay, Richard Johnson, Sylvia Syms and Lilli Palmer. It was written by William Douglas Home.

● MGM



Mary Poppins

Scenes from Walt Disney's greatest ever production starring Julie Andrews, Dick Van Dyke, David Tomlinson and Glynis Johns with Hermione Baddeley, Ed Wynn, Karen Dotrice and Matthew Garber. Julie Andrews in her first motion picture, plays the title role. Directed by Robert Stevenson, "Mary Poppins" is based on the famous book classic by P. L. Travers of the same name.

● DISNEY



Snow White and the Seven Dwarfs

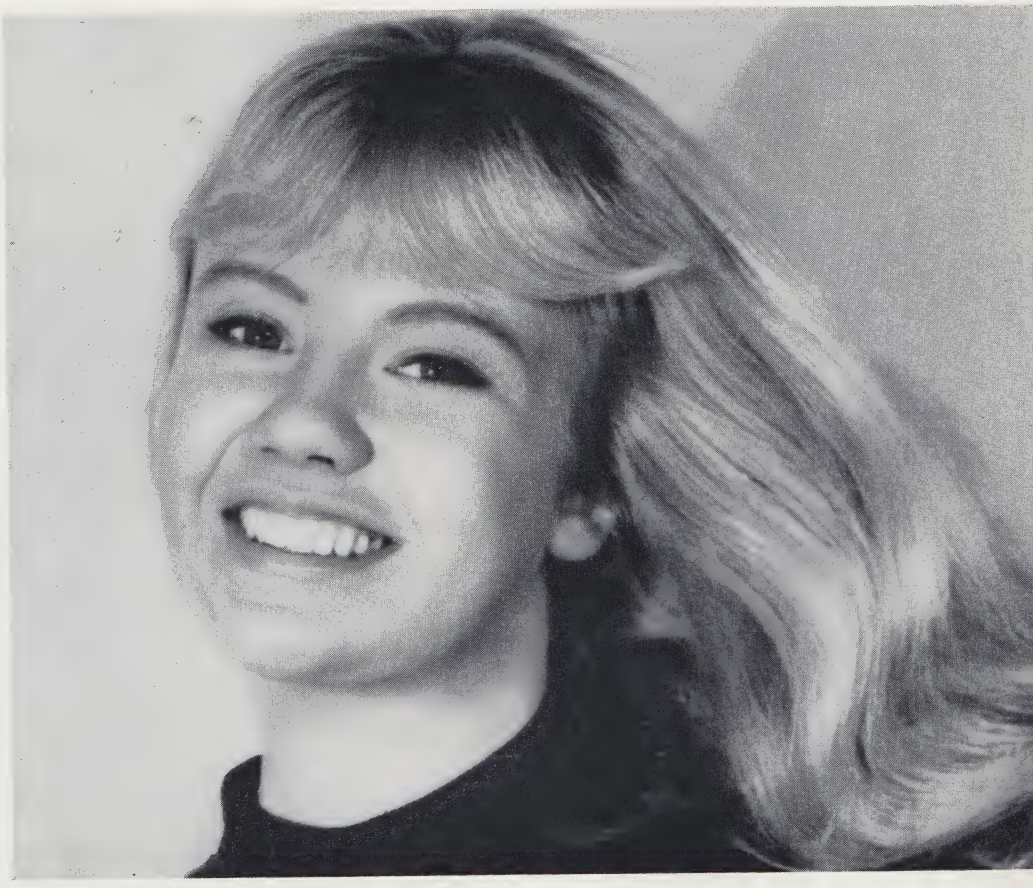
Long awaited reissue of Walt Disney's classic cartoon feature. First released in this country in 1938 it has remained the original family favourite for the last 26 years. Its numbers include the perennial favourites, "Whistle While You Work," "Heigh Ho," "Some Day My Prince Will Come" and "With a Smile and a Song".

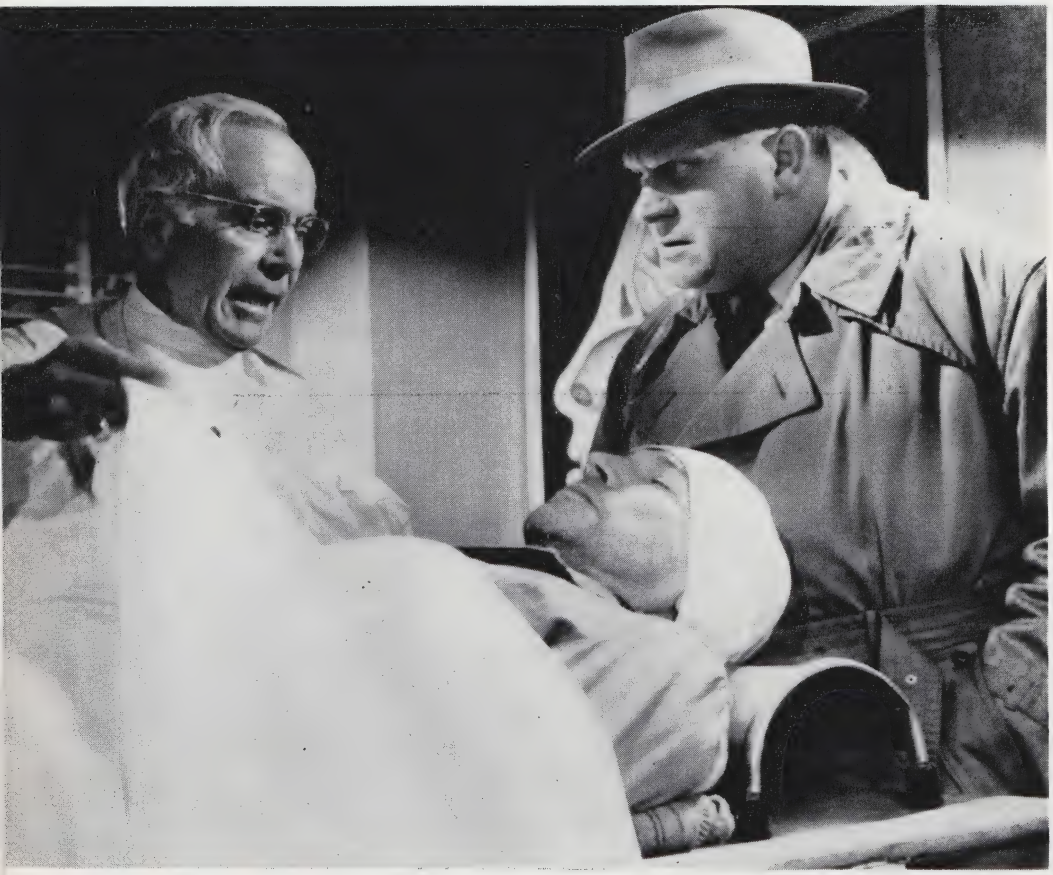


● DISNEY

That Darn Cat

Based on the best-selling novel "Undercover Cat" by The Gordons, this comedy thriller stars Hayley Mills, Dean Jones, Dorothy Provine and Roddy McDowell. Directed by Robert Stevenson, it is the story of a cat who becomes an FBI informant.





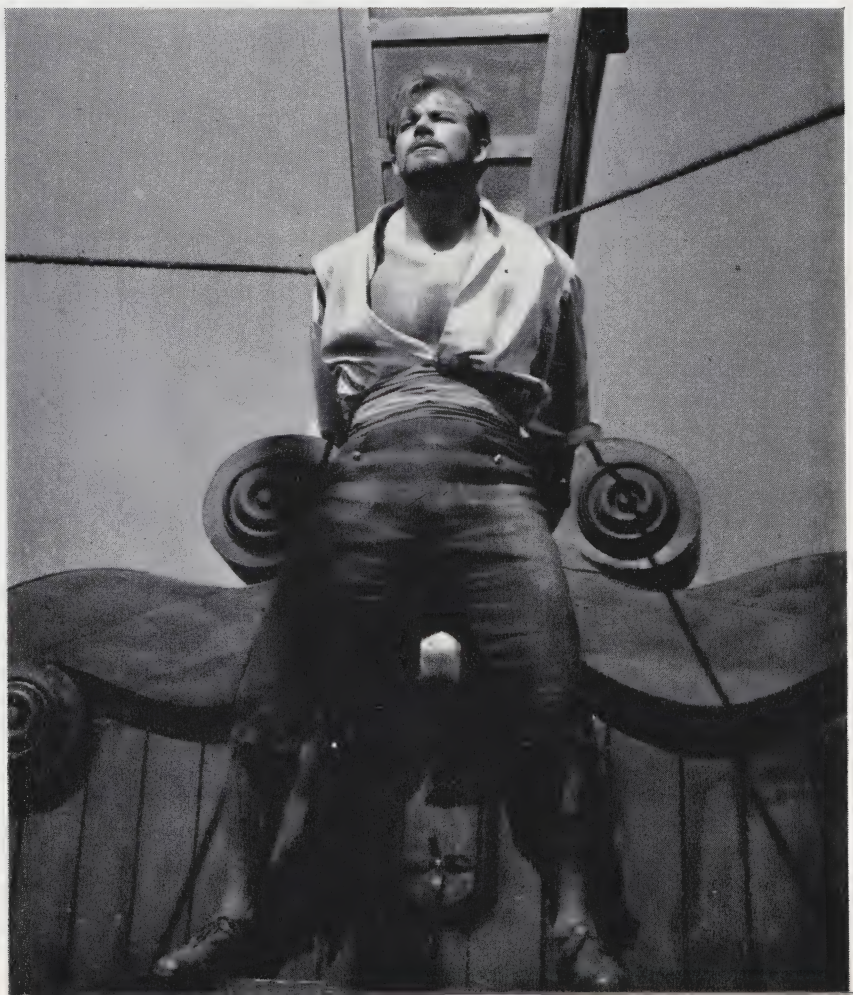
The Testament of Dr. Mabuse

Gert Frobe, who played the title role in "Goldfinger," is seen here in his latest crime thriller "The Testament of Dr. Mabuse".

● GOLDEN ERA

The Executioner on The Seas

Richard Harrison as he appears in the gigantic sea spectacular in colour and 'scope, "The Executioner on the Seas".



Nightmare in the Sun

"The most beautiful girl in the world"—Ursula Andress—stars in this exciting manhunt film, "Nightmare in the Sun". John Derek, Aldo Ray and Arthur O'Connell complete the cast with guest stars Sammy Davis, Jr., and Keenan Wynn. Produced and directed by Marc Lawrence.





And So to Bed

Love runs full circle in the amusing sex intrigue "And So to Bed," which features Nadja Tiller, Peter Van Eyck, Hildegarde Neff, Dahlia Lavi, Alexander Stewart and Lilli Palmer. The film was directed by Alfred Weidenmann.

● SF FILM



The Head

Michel Simon stars as Dr. Abel, who becomes his partner's grotesque victim in "The Head". The film also stars Horst Frank and Karin Kernke.



Raiders of Human Souls

Filmed in 'scope and colour "Raiders of Human Souls," a suspense drama, tells a story of a secret society more deadly than the Klu Klux Klan.



Terror is a Man

From the first moment when the sole survivor of a shipwreck drifts in an open boat towards a lonely and desolate island, until the very end, "Terror is a Man" is filled with mystery, terror and horror.

● NEW REALM



Scorching Sands

"Scorching Sands" is a spectacular in 'scope and colour, and tells the classic story of Scheherazade, filmed against the desert and the intriguing Arabian nights city of Baghdad.

She Loved to be Bad

"She Loved to be Bad" is the story of a prostitute's arrival in a remote village, and the hair-raising chaos she causes.



Always When Night Falls

"Always When Night Falls" is a drama of teenage sex parties, and the tragic consequences of the love taken and given so freely.



● **E. J. FANCEY**

They Gave Him a Gun

In "They Gave Him a Gun" an international press correspondent becomes involved with a European crime syndicate and, after many adventures, breaks the ring and turns them over to Interpol.



Seduction of Julia

An amusing sex comedy, "Seduction of Julia" features Lilli Palmer as the actress who finds that life really does begin at 40!

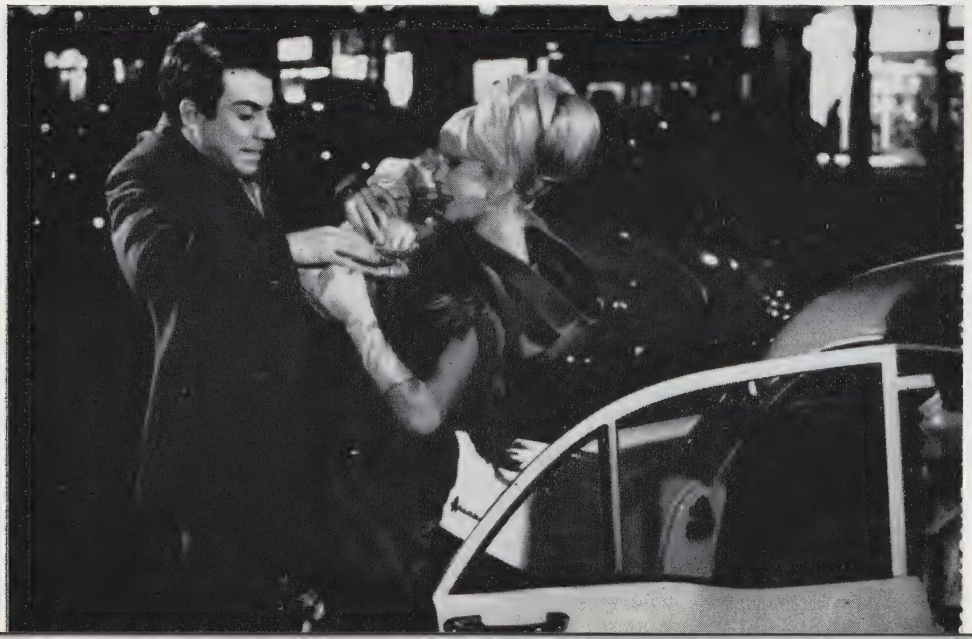




No Men at Soledor

An island of women becomes the scene of bloodshed in "No Men at Soledor" when two men arrive in search of buried treasure.

● DUK FILMS



The Chase

A teenage musical "The Chase" features some of the leading artistes in Europe, Sylvie Vartan, Johnny Halliday, Charles Aznavour and Nancy Holloway.

Buffalo Bill

Heading Eagle Films release schedule for 1965 is "Buffalo Bill"—a large-scale Western in Technicolor and Techniscope starring Gordon Scott.



● EAGLE FILMS

Bengal Lancers

Richard Harrison is the star of "Bengal Lancers," in Technicolor and Techniscope, a large-scale action adventure of the North West Frontier.





Arm of Fire

Gordon Scott is the star of "Arm of Fire," a large-scale action adventure in Eastman Color and 'scope.

● EAGLE FILMS

Fight or Die

Richard Harrison stars in a large-scale action spectacular, "Fight or Die," in Techniscope and Eastman Color.



important announcement

WITH ITS OFFER TO TERMINATE ROYALTIES RCA WISHES TO BRING ITS INTENTIONS TO THE NOTICE OF THE INDUSTRY.

Will continue to supply the world's finest sound recording system

Will continue to advance in every field of magnetic and optical sound recording for feature studios

Will continue to provide an unsurpassed service to the growing users of the world's finest sound recording system

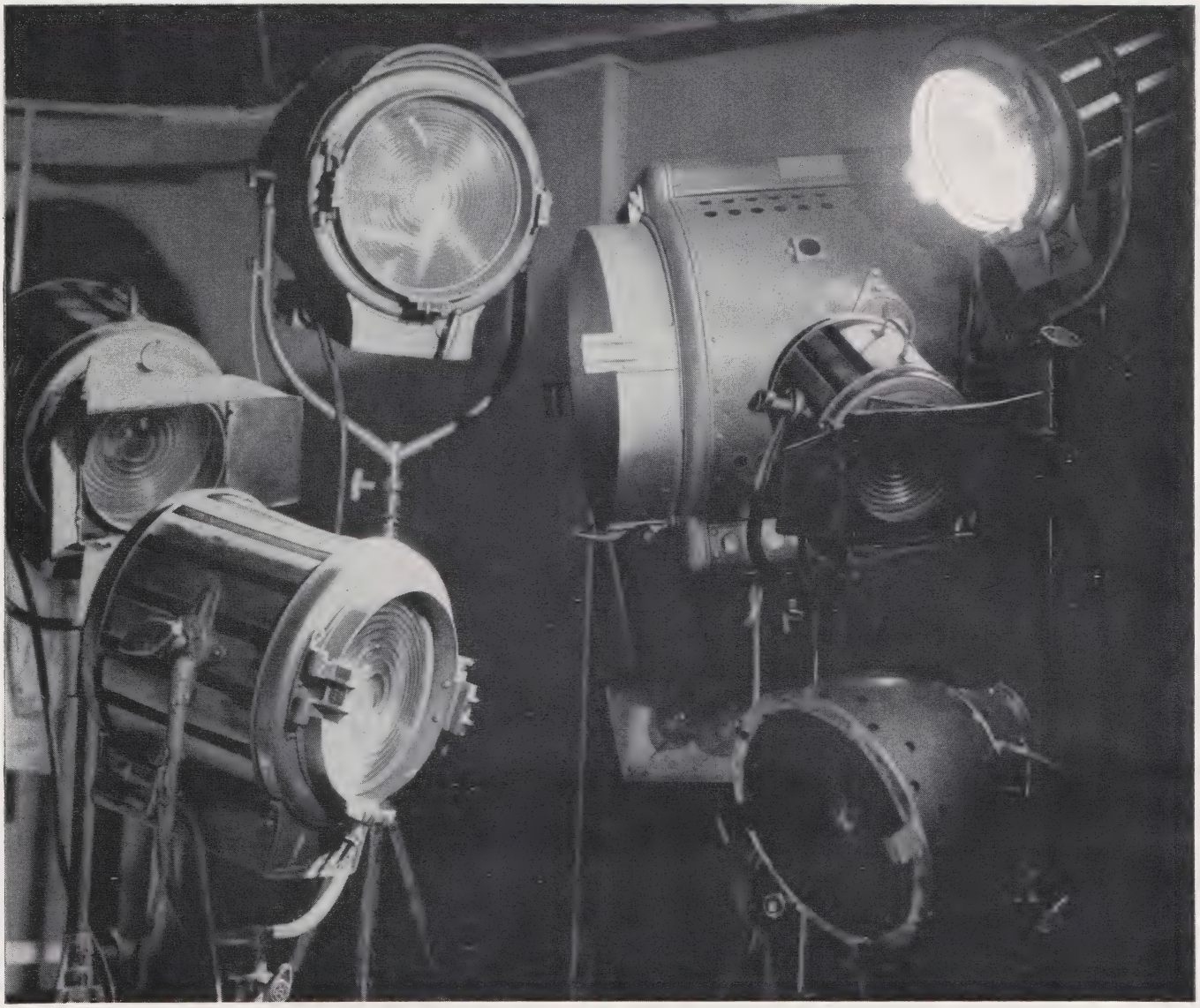
Will continue to provide magnetic printing services for 35mm and 70mm release copies. Only RCA engineered and installed this service for the industry

The sound system with a Future

RCA GREAT BRITAIN LIMITED

(An Associate Company of Radio Corporation of America)

LINCOLN WAY, WINDMILL RD., SUNBURY-ON-THAMES, MIDDLESEX.



EASTMAN 'DOUBLE-X' PAN film helps you cut down on set lighting and still get a beautiful negative

Eastman 'Double-X' Pan film is *fast*. It has a speed of ASA 250 for daylight, ASA 200 for tungsten light. Yet it produces a remarkably clean, *fine-grain* image.

Using 'Double-X' Pan film you save *time*, you save *money*. Interior sets need less light. They're ready for action quicker, struck faster.

On outdoor locations you can cut down on transport bills, work faster and carry on shooting in not-so-good weather conditions.

When lighting economy is desired, or wherever adverse lighting conditions exist, you can be sure of getting a sharp, grain-free *quality* negative on Eastman 'Double-X' Pan film.

For advice on film selection or any other technical production problems, write to Kodak Motion Picture Technical Service, 246 High Holborn, London, W.C.1. or telephone HOLborn 2048. We have a telephone answering machine installed for night-time calls.

Kodak Manufacturers of the world's finest film — with service where service counts.

KINE PRODUCTION REVIEW

The major studios face the future with confidence

by DEREK TODD

ALL four major studios seem to be looking forward confidently to a busy 1965 — and this after 1964 turned out a lot brighter than many thought possible. Plenty of subjects have been set for production during the year, while others are in the planning stage. And the smaller studios do not intend to be left out of the picture: they expect to be busy with their usual line of work — commercials, documentaries, shorts, supporting features and even first features.

Meanwhile, independent producers, quite undeterred by the manifold difficulties of setting up a picture, are stubbornly pressing ahead with their own hopes and dreams in a way that commands admiration.

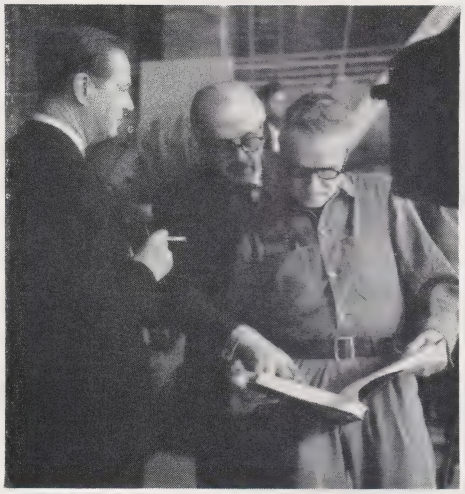
Here, with the major studios placed first, are details of pictures planned for British production in 1965.

ABPC, Elstree

From this studio comes news of "a tremendously optimistic outlook." With three long-running tv series already being housed, the studio's difficulties lies in finding room for cinema features that will want to come in — pictures from Elstree Distributors, Hammer and Anglo-Amalgamated are expected.

However, construction will go ahead as soon as possible on the planned three new stages and it is hoped the position will be eased by summer. Until then, the studio will be faced with something of a "jigsaw puzzle."

Television series: "The Avengers," starring Patrick Macnee, is expected to continue under producer Julian Wintle until the end of 1965; "Gideon's Way," produced by Bob Baker and Monty Berman, will continue, with John Gregson starring, until November; and the same producers' "The Saint," with Roger Moore, will go on until April.



Terence Rattigan, Anatole de Grunwald and Anthony Asquith study the script of "The Yellow Rolls Royce" at MGM's Boreham Wood studios. The Anatole de Grunwald production for MGM, shot in Eastman Color and Panavision in the studio and at locations in Italy and Austria, has an international star cast including Rex Harrison, Ingrid Bergman, Shirley MacLaine, Jeanne Moreau, George C. Scott and Alain Delon

MGM, Boreham Wood

The British company has named six pictures as being firmly set for production in the year: "Dr. Zhivago," "The Body in the Library," "The Most Dangerous Game," "The Venetian Affair," "A King Is Born" and "The Burning Secret."

A very big picture, "Dr. Zhivago" is based on Boris Pasternak's book and has a Robert Bolt screenplay. Produced by Carlo Ponti and directed by David Lean in colour, it has a cast headed by Omar Sharif, Julie Christie, Rod Steiger, Rita Tushingham and Geraldine Chaplin. Margaret Rutherford will star in "The Body in the Library," to be produced by Laurence P. Bachmann in the spring; David Pursall and Jack Seddon have written the screenplay for the black and white picture.

Also set for spring is "The Most Dangerous Game," to be produced by Adrian Scott from the screenplay of John Paxton based on the Gavin Lyall novel. Based on the Helen MacInnes novel, to be filmed in colour, "The Venetian Affair" will be produced by Pandro S. Berman and directed by Guy Hamilton; this, too, is planned for spring production.

Another big film, "A King Is Born" will be produced by Bernard Smith. Set for autumn, this will be shot in colour from a screenplay by James R. Webb. Ben Arbeid will produce "The Burning Secret." No actual date has been fixed for this project which has an N. C. Hunter screenplay based on Stephan Zweig's novel.

Pinewood

Eight films have been named by The Rank Organisation for production in the year.

Just started, "The Heroes of Telemark" is a Benton Films production, produced by Ben Fisz and directed by Tony Mann. In Panavision and colour, it has Kirk Douglas, Richard Harris and Michael Redgrave topping the bill.

Quite a family affair, "Bats With Baby Faces" will be directed by John Mills from Mary Hayley Bell's story of the same name and Hayley Mills will star. Betty Box and

PHONE GER: 0831-5
STUDIO FILM LABORATORIES LTD.
FOR TRAVELLING MATTE AND OPTICAL SEQUENCES
71 DEAN ST. LONDON W.1

JD CHAMBERS+PARTNERS LTD
TITLES FOR FEATURE & TV FILMS EXPLOITING NEW DESIGNS AND TECHNIQUES, ANIMATION, OPTICAL AND SPECIAL EFFECTS
143 WARDOUR STREET W1 REG 8761

Ralph Thomas will make "Lion in the Cellar," a comedy thriller based on the novel of the same name by Pamela Branch. They will also make the sixth in the "Doctor" series, based on Richard Gordon's novels: "Doctor In Clover" will be filmed in colour. A new Norman Wisdom subject will be produced by Hugh Stewart in the spring. The same producer, currently making "The Intelligence Men" with Morecambe and Wise, anticipates making a second picture with the comedians in the autumn.

"Opium Princess," a fantastic story based on fact and adapted from Gerald Sparrow's novel "Opium Venture," tells of a beautiful Burmese princess who controlled most of the opium in the Far East; producer, Bill MacQuitty; director, Jack Cardiff. This will be filmed in colour. Another Gerald Sparrow novel is the basis of "The Golden Orchid," to be produced in colour by Paul Soskin; the background is the Japanese occupation of Siam in the second world war.

Shepperton

British Lion names four films for production in 1965 and, of course, the studio will also be housing the films of "outside" film-makers.

"Modesty Blaise," based on the strip cartoon by Peter O'Donnell, will be produced by Jo Janni in association with Stanley Dubens. Sidney Gilliat will direct a cast headed by Monica Vitti in the title role.

"Rotten to the Corps," scripted by Roy Boulting and Jeffrey Dell, will be directed by Cliff Owen in January; Dirk Bogarde will star in the Boulting Brothers' production. The Boulting Brothers will also produce "Who's For Sex?" and "All In Good Time."

Merton Park

This studio, particularly noted for Jack Greenwood's Edgar Wallace and other supporting features, will continue to be busy in 1965, according to Anglo Amalgamated's Nat Cohen.

Twickenham

It is difficult for any studio to give advanced details of its plans and Twickenham is no exception. Kenneth Shipman tells me they have a number of plans which are as yet in the discussion stage. However, Twickenham had quite a busy 1964, with films for United Artists, Woodfall and Anglo among others, and, since producers seem to like its friendly atmosphere, there is no reason to assume that 1965 will be any different.

Other compact studios include **Goldhawk** at Shepherds Bush, **Rayant** at Bushey and **Kay** at Carlton Hill.

Goldhawk plans to make four supporting features: "Frank and Ernest" in February, "The Arcadia Affair" in May, "The Two Timer" in July and "The Infernal Triangle"; all will be produced by Freddie Robertson. Rayant will make "Thailand" for Sound Services in January, a GPO clerical officers film and a WRAC recruiting subject; all will be produced and directed by John Durst. Kay expects to be occupied with commercials, documentaries and sponsored films.

Now on to the big production companies and distributors . . . .

Anglo Amalgamated

This company has already announced a £3 million production plan for 1965 and it includes "Catch Us If You Can," a pop musical to star the Dave Clark Five, which will start in February; "Lock Up Your Daughters," a big-scale costume romp; "Tall, Dark and Handsome," a comedy; "Intensive Care," with a hospital background; "The Patriots," a strong drama; and a comedy entitled "The Big Job."

The Vic-Anglo "Darling . . .", a big picture starring Dirk Bogarde, Laurence Harvey and Julie Christie, is currently shooting under producer Jo Janni and director John Schlesinger.

David Deutsch, Anglo's production executive, will produce all the films set for next year, except "The Big Job," which is a Peter Rogers picture.

American International Pictures

This company has named five pictures for the year and some of these will be co-produced with Anglo Amalgamated.

"House at the End of the World" starts under director Daniel Haller in February; "2165—When the Sleeper Wakes," with Jacques Tourneur directing, goes in April; "Dunwich Horror," June/July; "Village of Dreams," September; "The Gold Bug," November. All these will be shot in Eastman Color.

Columbia

Films in which this company will be participating include "You Must Be Joking," to be produced by Charles H. Schneer; the film about Sir Winston Churchill's early life, which Carl Foreman's Open Road company is to handle; Romulus' "Life at the Top"; the same company's "Oliver!", based on the Lionel Bart musical; "To Sir, With Love," to be directed by James Clavell from his own script, and "Dylan," to be based on the play about poet Dylan Thomas by Sidney Michaels. Fuller details of the first three are listed under their respective production companies.

Columbia will release in the Western hemisphere the current Benton Films production "The Heroes of Telemark."

Compton

With two films — Gerry O'Hara's "The Pleasure Girls" and Roman Polanski's "Repulsion" already in production—Compton has big plans for 1965.

Among the films it proposes to make are "Primitive London" in October, with Arnold Miller producing and directing; "The Windmill Girls," with producer Harry Fine, in November; "The Face of Terror" early in the year; "The Loch Ness Monster" in the spring; "Sherlock Holmes and the Vice Murders" also early in the year; "The Day the World Caved In"; and "The Return of Katel Bach," again with Roman Polanski directing and Gene Gutowski producing, in February.

Hammer

All this company's films will be in colour and have Anthony Hinds serving as executive producer.

With Seven Arts, Hammer will be making "The Nanny"; Jimmy Sangster will produce. "The Devil Rides Out," with a screenplay by Richard Matheson from the Dennis Wheatley thriller, will be produced by John Temple Smith; Joan Fontaine will star in "The Devil's Own" and Tony Nelson Keys will produce; "One Million Years BC" will be filmed with Seven Arts and Kenneth Hyman will produce; Peter Bryan has written the screenplay for "Blood of the Foreign Legion," a typical Hammer action adventure; another subject is "Ayesha," a sequel to the current "She."

Hammer's 1965 production programme of about 10 pictures will be completed by four horror films.

Seven Arts

This company has listed five pictures for 1965 production.

"Baby Sitter" will star Leslie Caron and Warren Beatty. To start at Shepperton studios early in February, this will be produced by Stanley Rubins and directed by Arthur Hiller for Paramount release.

"Seek the Fair Land," to be produced by Kenneth Hyman, will start in the spring. Spring is also the season fixed for "Assault on the Queen." "The Man Who Would Be King" is set for the summer and will be directed by John Huston. Richard Burton will star. The musical "No Strings" is set for autumn.

Twentieth Century-Fox

European production executive Elmo Williams names four films which will make up part of the company's 1965 British schedule

"Call Me When the Cross Turns Over," scripted by D'Arcy Niland from his own novel, will be made in Australia. "The Hawk," being scripted by Stanley Mann from Yashar Kemal's book, will be shot on location, probably in Turkey.

A novel by Jack D. Hunter is the basis for "The Blue Max." "The Greatest Raid of All," by C. E. Lucas Phillips, is being scripted by William Fairchild.

The company has also acquired the screen rights to "Date-line Paris August 1944" and

Continued on page 126

—and ¢ another Happy New Year

from all of us at

M·G·M BRITISH STUDIOS

with

ANATOLE DE GRUNWALD's

"THE YELLOW ROLLS-ROYCE"

Ingrid Bergman, Rex Harrison, Shirley MacLaine,
Jeanne Moreau, George C. Scott, Omar Sharif, Alain Delon

"YOUNG CASSIDY"

(SEXTANT FILMS)

Rod Taylor, Maggie Smith, Julie Christie,
Flora Robson, Edith Evans, Michael Redgrave, Jack MacGowran

"OPERATION CROSSBOW"

Sophia Loren, George Peppard, Trevor Howard, John Mills,
Tom Courtenay, Richard Johnson, Lilli Palmer, Barbara Rueting

"THE HILL"

(M·G·M/SEVEN ARTS)

Sean Connery, Michael Redgrave, Harry Andrews, Ian Bannen

"THE SECRET OF MY SUCCESS"

(ANDREW and VIRGINIA STONE PRODUCTION)

Shirley Jones, Stella Stevens, James Booth,
Honor Blackman, Lionel Jeffries

"THE ABC MURDERS"

Tony Randall, Anita Ekberg, Robert Morley

"PASSPORT TO OBLIVION"

(VAL GUEST PRODUCTION)

David Niven, Francoise Dorleac, Cyril Cusack

BRITISH PRODUCTION RECORD

OCTOBER 1, 1963 . . . . SEPTEMBER 30, 1964

TITLE	PRODUCER	DIRECTOR	LIGHTING CAMERAMAN	RENTER	COLOUR SYSTEM	RATIO
ABPC, ELSTREE						
Masque of the Red Death	David Deutsch	Roger Corman	Nick Roeg	Warner-Pathe	Eastman Color	Scope and widescreen
Wonderful Life	Kenneth Harper	Sidney J. Furie	Ken Higgins	Warner-Pathe	Technicolor	Techniscope
The Human Jungle (TV Series)	Julian Wintle, Leslie Parkyn	Sidney Hayers, Ron Baker	Ernest Steward	ABC-TV	B/W	TV
The Boy with a Flute	M. J. Wilson	Montgomery Tully	Jimmy Harvey	Warner-Pathe	B/W	TV
The Curse of the Mummy's Tomb	Michael Carreras	Michael Carreras	Otto Heller	Columbia	Technicolor	Widescreen and Techniscope
Rattle of a Simple Man	Ex. Prod. Sidney Box William Gell	Muriel Box	Reg Wyer	Warner-Pathe	B/W	Widescreen
The Affair at The Villa Fiorita	Delmer Daves	Delmer Daves	Ossie Morris	Warner-Pathe	Technicolor	Panavision
Gideon's Way (TV Series)	Monty Berman, Robert S. Baker	Various	Gerry Gibbs, Jimmy Allen	ITC	B/W	TV
The Saint (TV Series)	Monty Berman, Robert S. Baker	Various	Lionel Baines	ITC	B/W	TV
She	Michael Carreras	Robert Day	Harry Waxman	Warner-Pathe	Colour	Widescreen
Fanatic	Anthony Hinds	Sylvio Narizzano	Arthur Ibbetson	Columbia	Eastman Color	Widescreen
ARDMORE						
Ballad In Blue	Alexander Salkind (exec prod.) Herman Blaser (prod.)	Paul Henreid	—	Warner-Pathe	B/W	Widescreen
BRAY						
The Gorgon	Anthony Nelson Keys	Terence Fisher	—	Columbia	Colour	—
The Runaway	Bill Luckwell	Tony Young	—	—	B/W	—
Delayed Flight	Bill Luckwell	Tony Young	—	—	B/W	—
GOLDHAWK						
The Fledglings	F. J. Robertson	Jim O'Connolly	—	Columbia	B/W	—
KAY, CARLTON HILL						
Where Has Poor Mickey Gone?	Gerry Levy	Gerry Levy	—	Compton	B/W	—
Swinging UK	Harold Baim	Frank Gilpin	—	UA	Colour	—
Commercials, documentaries and sponsored films						
MARYLEBONE						
Documentaries and commercials						
MERTON PARK						
We Shall See	Jack Greenwood	Quentin Lawrence	James Wilson	Anglo Amalgamated/ Warner Pathe	B/W	1.75
Downfall	Jack Greenwood	John Moxey	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75
The Verdict	Jack Greenwood	David Eady	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75
Who was Maddox?	Jack Greenwood	Geoffrey Nethercott	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75
Act of Murder	Jack Greenwood	Alan Bridges	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75
Face of a Stranger	Jack Greenwood	John Moxey	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75
Never Mention Murder	Jack Greenwood	John Nelson Burton	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75
The Main Chance	Jack Greenwood	John Knight	James Wilson	Anglo-Amalgamated/ Warner Pathe	B/W	1.75



Gevaert Limited, Motion Picture Division, Great West Road, Brentford, Middlesex

MGM, BOREHAM WOOD

TITLE	PRODUCER	DIRECTOR	LIGHTING CAMERAMAN	RENTER	COLOUR SYSTEM	RATIO
Murder Most Foul	Ben Arbeid	George Pollock	—	MGM	—	—
The Americanisation of Emily	Martin Ransohoff	Arthur Hiller	—	MGM	—	—
Espionage TV Series	Herbert Brodkin	Various	—	ITC	—	—
A Shot in the Dark	Blake Edwards	Blake Edwards	—	UA	—	—
Hysteria	J. Sangster	Freddie Francis	John Wilcox	MGM	B/W	Widescreen
Danger Man	Ralph Smart	Various	Brendan Stafford	ITC	B/W	TV
A.B.C. Murders	L. Bachmann	Frank Tashlin	Desmond Dickinson	MGM	B/W	Widescreen
Murder Ahoy	L. Bachmann	George Pollock	Desmond Dickinson	MGM	B/W	Widescreen
Yellow Rolls-Royce	Anatole de Grunwald	Antony Asquith	Jack Hildyard	MGM	Colour	Panavision
Young Cassidy	Graff & Ginna	Jack Cardiff	Ted Scaife	MGM	Colour	Widescreen
The Secret of My Success	Andrew Stone	Andrew Stone	Dave Boulton	MGM	Colour	Panavision
Operation Crossbow	Carlo Ponti	Michael Anderson	Erwin Hillier	MGM	Colour	Panavision
The Hill	Ken Hyman	Sidney Lumet	Ossie Morris	MGM	B/W	Widescreen

PINEWOOD

TITLE	PRODUCER	DIRECTOR	LIGHTING CAMERAMAN	RENTER	COLOUR SYSTEM	RATIO
The Beauty Jungle	Val Guest	Val Guest	Arthur Grant	Rank	Eastman Color	Cinemascope 2.33-1
Blind Corner	Tom Blakeley	Lance Comfort	Basil Emmott	Planet	B/W	1.75
The Magnificent Showman (Part)	Samuel Bronston	Henry Hathaway	Jack Hildyard and Claude Renoir	Rank	Super Technirama & Technicolor	2.1
Carry on Spying	Peter Rogers	Gerald Thomas	Alan Hume	Warner-Pathe, Anglo-Amalgamated	B/W	1.75
Guns at Batasi	George Brown	John Guillermin	Douglas Slocombe	20th Century-Fox	B/W Cinemascope	2.33-1
Goldfinger	Harry Saltzman, Cubby Broccoli	Guy Hamilton	Ted Moore	United Artists	Technicolor	1.85
Devils of Darkness	Tom Blakeley	Lance Comfort	Reg Wyer	Planet	Eastman Color	1.75
Those Magnificent Men in Their Flying Machines	Stan Margulies	Ken Annakin	Chris Challis	20th Century-Fox	Eastman Color/Todd A.O. 70mm.	2.1
The High Bright Sun	Betty Box	Ralph Thomas	Ernest Steward	Rank	Eastman Color	1.75
The Shabby Tiger	Michael Relph	Basil Dearden	Otter Heller	United Artists	Eastman Color	1.75
A High Wind in Jamaica	John Croydon	Alexander Mackendrick	Douglas Slocombe	20th Century-Fox	Eastman Color/ CinemaScope	2.33-1
Carry on Cleo	Peter Rogers	Gerald Thomas	Alan Hume	Warner-Pathe, Anglo-Amalgamated	B/W	1.75
Court Martial (TV)	Robert Douglas	Harvey Hart	Ken Hodges	—	—	—
The Legend of Young Dick Turpin	Bill Anderson	James Neilson	Michael Reed	Disney	Eastman Color	1.75

RAYANT STUDIOS

TITLE	PRODUCER	DIRECTOR	LIGHTING CAMERAMAN	RENTER	COLOUR SYSTEM	RATIO
Promise of Pakistan	John Durst	—	Douglas Ransom	Caltex Oil Co.	Eastman Color	1-1.75
Eagle Rock (Interiors)	World Safari (Henry Geddes)	—	John Coquillon	Children's Film Foundation	Eastman Color	1-1.75
Sermon on the Mount II	Religious Films (Capt. N. Walker)	—	Douglas Ransom	Religious Films Ltd.	Eastman Color	1-1.75
GPO Recruitment	Rayant Pictures (John Durst)	—	Douglas Ransom	GPO	B/W	1-1.75
Thoughts for Today	Capt. N. Walker	—	Douglas Ransom	Religious Films Ltd.	Eastman Color	1-1.75
Accident Prevention	John Durst	—	Douglas Ransom	Reed's Paper Group	B/W	Academy
Commercials for AB Pathe, Eyeline, Chapman, Raper & Assoc., Rayant Television						

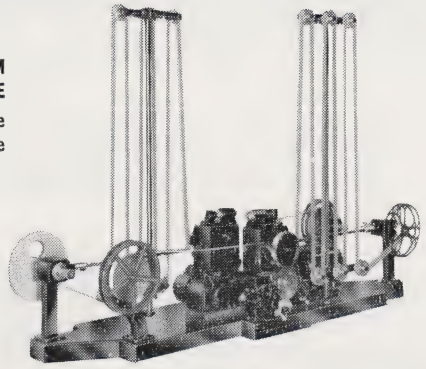
SHEPPERTON

TITLE	PRODUCER	DIRECTOR	LIGHTING CAMERAMAN	RENTER	COLOUR SYSTEM	RATIO
The Sentimental Agent (TV Series)	Harry Fine	Alternate Directors: Charles Frend, Harold French John Paddy Carstairs	—	ITC	—	
Hijack in Pudney	Ronald Spencer	Gilbert Gunn	—	Children's Film Foundation	—	
The Pumpkin Eater	James Woolf	Jack Clayton	—	Columbia	B/W	
Saturday Night Out	Robert Hartford-Davis	Robert Hartford-Davis	Peter Newbrook	Compton Cameo	B/W	
The Horror of It All	Robert Lippert	Terence Fisher	—	—	—	
First Men in the Moon	Charles H. Schneer	Nathan Juran	—	—	—	
Catacombs	Jack Parsons	Gordon Hessler	Arthur Lavis	British Lion	B/W	1.75
Black Torment	Robert Hartford-Davis	Robert Hartford-Davis	—	Compton Cameo	—	
Do You Know This Voice	Jack Parsons	Frank Nesbitt	Arthur Lavis	British Lion	B/W	1.75
East of Sudan	Charles H. Schneer	Nathan Juran	—	—	—	
Lord Jim	Richard Brooks	Richard Brooks	—	Columbia	—	
The Earth Dies Screaming	Robert Lippert	Terence Fisher	—	20th Century-Fox	—	
The Sicilians	John I. Phillips	Ernest Morris	—	Butchers	—	
Just for You	Jacques de Lane Lea	Douglas Hickox	Martin Curvis, Stan Pavey	British Lion	Eastman Color	1.75
King and Country	Joseph Losey, Norman Priggen	Joseph Losey	—	Warner Pathe	—	
Night Train to Paris	Robert Lippert	Robert Douglas	—	20th Century-Fox	—	
Every Day's a Holiday	Maurice J. Wilson and Ronald Kahn	James Hill	—	Grand National	—	
Allez France	H. Diamant-Berger, Hal Mason	H. Diamant-Berger	—	—	—	
Dr. Terror's House of Horrors	Milton Subotsky	Freddie Francis	—	Regal	—	
Lion Man	Kenneth Rive	Lindsey Shonteff	—	Galaworld	—	
The Uncle	Robert Goldston	Desmond Davis	Manny Wynn	British Lion	B/W	1.75
Troubled Waters	Jack Parsons	Stanley Goulder	Arthur Lavis	British Lion	B/W	1.75
The Tomb of Ligeia	Pat Green	Roger Corman	—	—	—	
The Amorous Adventures of Moll Flanders	Marcel Hellman	Terence Young	—	Paramount	—	
Joey Boy	Leslie Gilliat	Frank Launder	Arthur Lavis	British Lion	B/W	1.75
Darling	Joseph Janni	John Schlesinger	—	Anglo-Amalgamated	—	
Ripe for Development	John Davis	Michael Truman	—	Children's Film Foundation	—	
I've Gotta Horse	Larry Parnes	Kenneth Hume	—	Anglo-Amalgamated	—	
Gonks Go Beat	Robert Hartford-Davis, Peter Newbrook	Robert Hartford-Davis	Peter Newbrook	Anglo-Amalgamated	—	

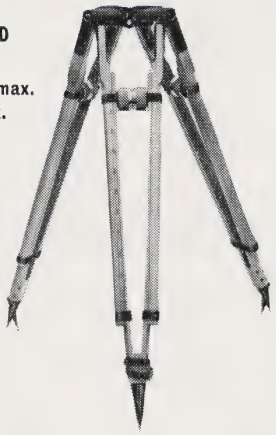
MOY
LONDON

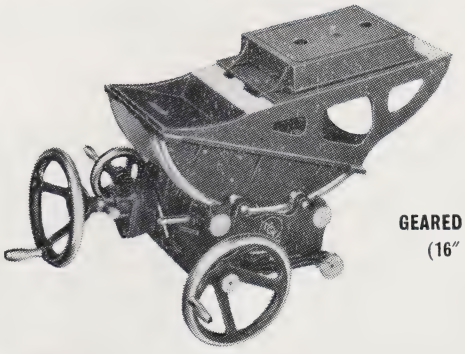
STUDIO EDITING AND PROCESSING EQUIPMENT

VISIBLE EDGE FILM NUMBERING MACHINE
Single or double machines available



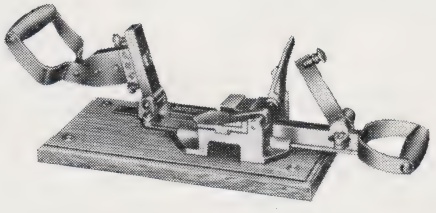
CAMERA TRIPOD STANDS
Standard 6'4" max.
Baby 2'10" max.





GEARED CAMERA HEAD
(16" illustrated)

DARK ROOM FILM JOINTER



For further information and illustrated brochure please write or phone:

ERNEST F. MOY LTD
BAYHAM STREET · CAMDEN TOWN · LONDON · N.W.1
Telephone: GULLIVER 5451-2-3 Telegrams: MOVEDOR, NORWEST, LOND

STUDIOS

The largest stage in Central London

WORLD WIDE PICTURES LTD
34 CURSITOR STREET, LONDON, E.C.4. HOLBORN 7666

FOR ALL YOUR FILM EDITING REQUIREMENTS

THE LATEST "SERIES 20"

MOVIOLAS

A FULL RANGE OF 35 mm & 16 mm MODELS

EDITOLAS

FOR VIEWING AND TELEFILM EDITING

CINIOLAS

NEW, RECONDITIONED, OR ON HIRE

C.I.R. SPLICERS & TAPES
MAGNETIC TRACK READERS
SYNCHRONISERS · SPOOLS
REWINDERS · JOINERS · BINS
FILM HORSES · MEASURERS
CAN RACKS · CEMENT · SPACING
NON-MAGNETIC SCISSORS, ETC.

PHOTOGRAPHIC ELECTRICAL Co. LTD.

PHONE GER. 4633-4 71, DEAN St. LONDON W.1. EST. OVER 30 YEARS

PROMPT SERVICE TO ALL TYPES OF EQUIPMENT

ST. JOHN'S WOOD

TITLE	PRODUCER	DIRECTOR	LIGHTING CAMERAMAN	RENTER	COLOUR SYSTEM	RATIO
The Big Dig	Terry Ashwood (exec. prod.) Lionel Hoare (assoc. prod.)	Fredric Goode	—	CFF	B/W	—

TWICKENHAM

The Hi-Jackers	John I. Phillips	Jim O'Connolly	Jimmy Harvey	Butchers	B/W	1.75
A Hard Day's Night	Walter Shenson	Dick Lester	Gilbert Taylor	UA	B/W	1.85
One Way Pendulum	Oscar Lewenstein(exec.) Michael Deeley (prod.)	Peter Yates	Denys Coop	UA	B/W	1.75
English By Television	Reg Hughes	John Paddy Carstairs and Max Varnel	Jimmy Harvey	BBC	B/W	TV
Ferry 'Cross the Mersey	Brian Epstein (exec.) Michael Holden (prod.)	Jeremy Summers	Gilbert Taylor	UA	B/W	1.75
Mods and Rockers	Kenneth Hume	Kenneth Hume	Harry Waxman	Anglo	Colour	1.75
Repulsion	Gene Gutowski	Roman Polanski	Gilbert Taylor	Compton	B/W	1.75
Traitor's Gate	E. M. Smedley-Aston and Ted Lloyd	Freddie Francis	Denys Coop	Columbia	B/W	1.85

PRODUCTION

—continued from page 120

this will be filmed in France as a London-controlled production.

United Artists

Eon, Mirisch, Woodfall, Walter Shenson and Julian Blaustein are among producers who plan to make films for UA.

The next James Bond adventure, "Thunderball," will be produced by Harry Saltzman's and Cubby Broccoli's Eon Productions, with Terence Young directing. Sean Connery will, of course, play 007 and the script from the Ian Fleming novel is being written by Richard Maibaum.

Mirisch Films and J. Lee Thompson will produce "Return From the Ashes" with Gina Lollobrigida, Maximilian Schell and Samantha Eggar topping the bill. Lee Thompson will also direct from a screenplay by Julius J. Epstein.

Woodfall's "Rhinoceros" will be directed by Sandy Mackendrick and Oscar Lewenstein will produce, starting in March or April. Tony Hancock will star and the screenplay is by Clive Exton out of the play by Eugene Ionesco. Walter Shenson will produce Proscenium Films' second film starring The Beatles. Dick Lester will direct from Marc Behm's screenplay and this should start in February.

Julian Blaustein plans to produce "Khartoum" and Lewis Gilbert will direct a cast headed by Burt Lancaster and Sir Laurence Olivier.

Other production plans for 1965 include the following. . . .

Accolade is a new company formed by Howard Kent who will also produce its first film, "Go Back To Tomorrow," which, he tells me, will star Lana Morris; based on a John Wyndham story, it will be shot in Eastman Color.

Amicus has three pictures set for the year: "The Skull" for Paramount; "Adventure Island" for Universal and "How I Won the War" for UA. These have already been detailed. Amicus' Milton Subotsky has formed a new company, **Aaru Productions,** with **Regal's** Joe Vegoda and it will make "Dr. Who and the Daleks" in February or March, with Freddie Francis directing.

AP Films' "Thunderbirds," the tv series featuring animated characters, produced by Gerry Anderson and scripted by him with Sylvia Anderson, will be continuing under directors Alan Pattillo, David Elliott, Desmond Saunders and David Lane.

Harold Baim lists 12 short subjects — humour, interest and travel—which will be among those he will be making for United Artists during the year. They include "Highlights of Variety No. 1," "Highlights of Variety No. 2," "Singing Strings," "Is Your IQ OK?" "Thrill of a Lifetime," "006⅞," "Keep Your Hair On," "Living Dangerously" and "Cities of South Africa."

Stanley Baker and **Cy Endfield** plan to make "Sands of the Kalahari" for Paramount-Embassy in Africa. With a tentative starting date of March, this will star Baker and be directed by Endfield. **Jules Bricken** schedules "Captive in the Land" for a mid-spring start, to be made in London and Moscow from the novel of James Aldridge.

Brookfield—the company of Peter Sellers and John Bryan—names "After the Fox" to have an Italian location and be directed by Vittorio de Sica; Bryan will produce and Sellers is to star.

Butcher's Film Productions lists six subjects to be produced by John I. Phillips: "Mourn Sad Nymph," "Piccadilly North Side," "Escape Plan," "Beyond the Hill" and two science fiction subjects.

Walt Disney is not yet in a position to give a title, but states that there will be one British production in the year.

Fanfare Films—George H. Brown's company, which made "Guns at Batasi," plans "Drums of Kumasi" for United Artists early in the year.

Fitzroy Films' Ronnie Kahn tells me of several films they have in preparation, though not necessarily for 1965: "Only the Poor Have Rich Dreams," "The Bounty Killer," Graham Greene's "The Complaisant Lover," Iris Murdoch's "A Severed Head," "To See a Stranger," "What To Do With Miss Allison?" "The Private War of Wolsey Fickett" and "How to Become"; these were detailed recently.

Val Guest, currently producing "Passport to Oblivion" for MGM, has "Royal Escape" and "The Nylon Pirates" in preparation.

Halas and Batchelor plans a full length cartoon film of Gilbert and Sullivan's comic opera "Ruddigore." **Jack Le Vien** will be continuing his Duke of Windsor film, "A King's Story," into early 1965.

Carl Foreman's **Open Road Films** will be making the provisionally-titled "The Young Churchill" for Columbia from Sir Winston Churchill's "My Early Life." **Relph-Dearden Productions** plans an as-yet-untitled subject in colour for UA.

Peter ("Carry On") Rogers has asked me to refer readers to his page ad. on page 46 of this issue. **Romulus** will start "Life at the Top" with W. J. Kotcheff directing and Laurence Harvey starring at Shepperton studios about May for Columbia; from Columbia I hear that Romulus will also be handling Lionel Bart's musical "Oliver!"

Charles H. Schneer lists two pictures for Columbia: "You Must be Joking," to be directed by Michael Winner; "Wagon Trail to Salt River," to be directed by Nathan Juran. **Raymond Stross** plans "The Prime Minister's Daughter" for May and "Hell For Leather" for April; and he has "The Filthy Rich" and "Doo Lally Pip" in preparation.

Titan Film Productions—the new company of Robert Hartford Davis and Peter Newbrook—plans "A Dangerous Game" to be made in the autumn in colour from James Watson's screenplay; it also plans a major first feature road-show picture in 70mm. colour, but more of this later.

Vic Films has "Modesty Blaise," as detailed under the Shepperton heading; and "Tall, Dark and Handsome," to be produced by Jo Janni from a screenplay by Stephen Lewis for Anglo Amalgamated. **Woodfall,** currently making "The Knack" with director Dick Lester, will shoot "Rhinoceros" from Eugene Ionesco's play with Tony Hancock starring, as listed under United Artists' heading.



New Year Greetings from all at KAYS

COMPREHENSIVE SERVICES

COLOUR & B.W. PRINTING & PROCESSING
35mm 16mm 8mm

RCA RECORDING DUBBING
35mm 17.5mm 16mm 8mm

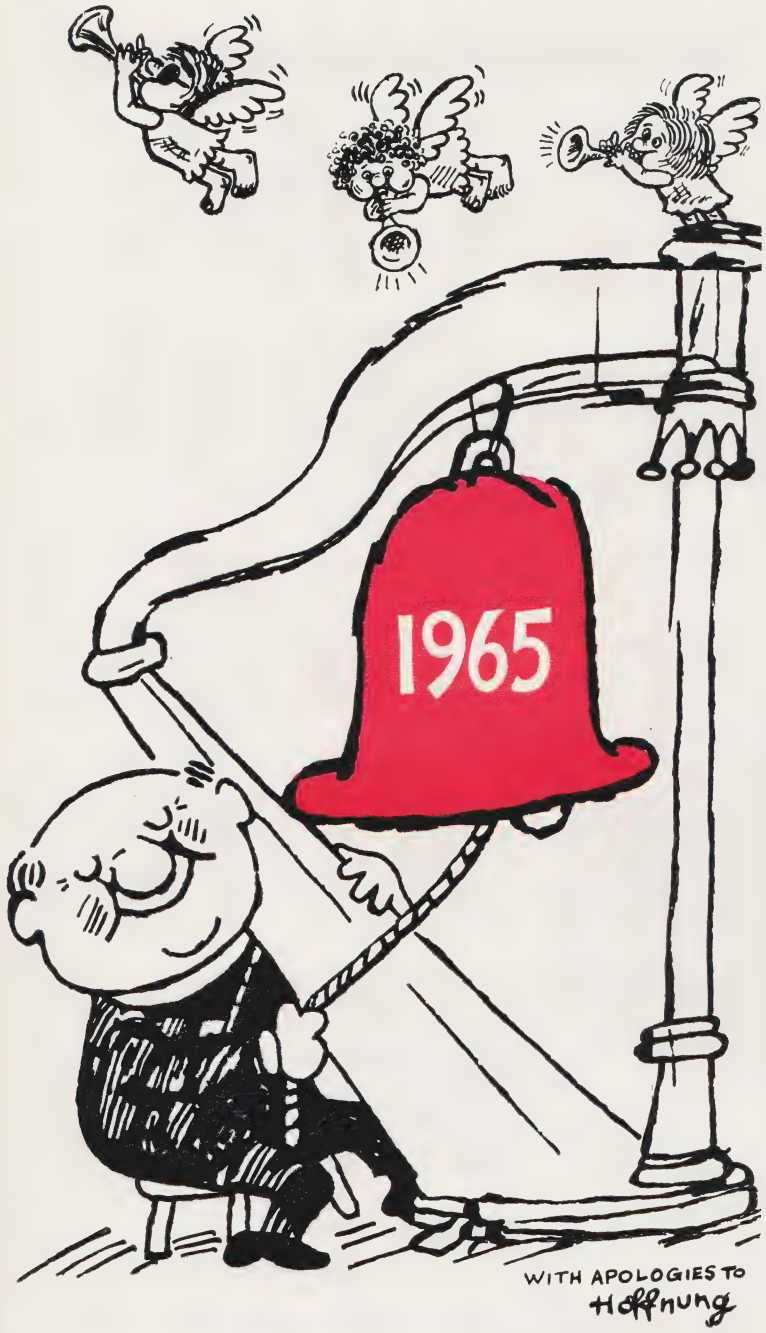
STUDIOS SYNC & SILENT SHOOTING
FILM STRIPS

KAY LABORATORIES, Oxford Road, Finsbury Park, London, N.4
ARChway 3050

KAY WEST END RECORDING STUDIO and LABORATORY,
22 Soho Square, London, W.1 GERrard 7811

KAY CARLTON HILL STUDIOS and RECORDING, Carlton Hill,
St. John's Wood, London, N.W.8 MAIda Vale 1141

KAY FILM-STRIP STUDIO, 3 Greek Street, London, W.1
GERrard 7811



ANNOUNCING 7 NEW HALAS & BATCHELOR CARTOONS

Based on Hoffnung's comic music concerts.

HALAS & BATCHELOR 10a SOHO SQUARE
LONDON W.1 GER 7681-2

TWICKENHAM

FILM STUDIOS

The Best in Sound and Picture Facilities
For Studio and Location Shooting

CAMERAS

BNC and NC Mitchell Cameras
Arriflex (Blimped and Unblimped)
Moviola Crab Dolly

LIGHTING

M.R. Lighting Equipment
Portable Lighting Equipment
"Quartz King" (Quartz Iodine Lamps)
Mobile Generator

SOUND

RCA Studio Channels 35 & 16m/m.
Nagra Piloton – Leevers Rich –
G.B. Kalee – Location Sound Channels
Tape and Disc Play-back

CUTTING ROOMS

15 Fully Equipped Cutting Rooms
and Preview Theatre

RECORDING THEATRE

RCA Sound – Post Sync. – Music – Effects
Recording – Dubbing to 35 and 16m/m.

TWICKENHAM FILM STUDIOS

St. Margaret's,
Twickenham, Middlesex
Telephone: POP 4477
Cables: Twikstudios — Twickenham

NEW DEVELOPMENTS AND TECHNIQUES IN THE STUDIOS

By R. HOWARD CRICKS, Hon. FBKS, FRPS

THE TECHNIQUES of film production for television have led to many technical developments in production equipment. Inspired by the influence of live television techniques, these advances make for quicker and less costly production.

To what extent are these advances gaining ground in the film studio? To find an answer to this question I have recently made a tour of our major studios.

Pinewood

My first call was at Pinewood. I found Kip Herren exceedingly well informed about all such developments; as an earnest of his faith in them, Baynham Honri has been appointed technical consultant to Pinewood—and Bay's views on the vital matter of technical progress are well known.

Pinewood was the home of the ill-fated Independent Frame process; it would be wrong to think that the process vanished without trace. An outstanding feature of the process was the use of mobile rostrums, on which sets can be assembled and dressed off-stage; these are still in use.

Another feature of the process was the extensive use of back projection to avoid or reduce set construction. Two special stages for BP were built, each measuring 80ft. x 45ft.; one of these has now been enlarged by the addition of a "blister" which gives more latitude for action in front of the screen.

Triple-headed

At the farther end of the tunnel is the triple-headed projector, which has been redesigned. Originally the three projectors were in line; this meant that it was impossible to superimpose the three images with perfect accuracy because of parallax. Now the two outer projectors are set at right angles, shooting off 45deg. mirrors, so that the three images emanate virtually from the same point. The projectors have been adapted to run either straight 35mm. or double-frame straight 35mm. or double-frame VistaVision.

Additional studio accommodation has been secured by the enlargement of Stage F. Originally built for advertising filmlets, this is now adequate for feature as well as television film production. A modified form of tv lighting grid is under consideration which will enable the lighting to be set and controlled from overhead.

A dubbing theatre intended to serve this stage has been adapted for handling tv films. This was originally equipped with British Acoustic sound, and today, although Pinewood is nominally a Westrex studio, the equipment is by no means confined to Westrex.

Office, storage and wardrobe accommodation has been provided, so that the two stages form a self-contained production unit.

As members of The Rank Organisation, the Pinewood technicians have naturally been concerned in the development of the travelling matte process operated by Denham, and also of the Transflex process, the system of front-projection employing a highly directional Harkness screen. Either of these as well as BP, is used according to the particular suitability for the job in hand — as Herren remarks, they are just tools to do a certain job.

The travelling matte process needs a blue backing, in front of which action is lit by sodium lamps. The tank of course has a rigid backing, but in the studio a huge blue-tinted semi-transparent screen, 70ft. x 30ft., has been built; behind this is a rack carrying over a thousand 300-watt incandescent lamps. There are obvious advantages in lighting the backing from behind.

On the theme of economy, considerable waste of water will be avoided by the addition to the main tank of a new reservoir tank, which avoids water running to waste.

ABPC, Elstree

Meanwhile, over at Associated British, developments are directed towards the forthcoming expansion of the studios, already announced in the KINE. Subject to planning permission, three new stages are to be erected, with the necessary ancillary services, including cutting rooms, a new viewing theatre, and another post-synching, and effects recording studio.

Tony Lumkin, Director of Sound, is faced with the problem of planning the necessary additional sound facilities to serve the new stages. It is envisaged that the existing three



ABPC's No. 2 re-recording theatre for television productions.

KINE & T.V. YEAR BOOK 1964

2 GNS

Containing over 500 pages, this comprehensive handbook contains invaluable information for every executive in the Film and Television industries.

✳ **FILM AND TV PRODUCTION (PRODUCTION COMPANIES)**
Cinema Films, Television Entertainments, Cinema and TV Commercials.

✳ **FILM AND TV STUDIOS:**
Studio Space and Personnel Record, Film and TV Studios.

✳ **TELEVISION NETWORKS:**
BBC, ITA Programme Contractors.

✳ **FILM DISTRIBUTORS:**
Addresses, Personnel and Branch Offices.

✳ **TRADE ORGANISATIONS:**
Addresses and Offices.

✳ **WHO'S WHAT IN THE INDUSTRY:**
Biographies of leading personalities.

✳ **PAY TELEVISION COMPANIES:**

✳ **CINEMA AND TELEVISION EQUIPMENT:**

✳ **GENERAL DIRECTORY:**
An alphabetical list of Companies engaged on film, cinema and television work.

✳ **CLASSIFIED DIRECTORY:**
Alphabetical list of specialised trades and the firms associated with them.

✳ **LEADING CINEMA CIRCUITS:**
Lists of cinemas operated.

✳ **DIRECTORY OF CINEMAS:**
London, England, Wales, Scotland, N. Ireland, Eire.

✳ **PREVIEW THEATRES:**
Availability, seating capacity, services offered.

✳ **FILMS TRADE SHOWN 1962-1963:**
Distributor and Trade Show date, Stars, length, certificate registered number, Kine Review date.

✳ **CINEMA SALES AND CATERING:**
Ice cream, soft drinks, nuts, popcorn and confectionery.

To: TEMPLE PRESS BOOKS LTD., BOWLING GREEN LANE, LONDON EC1.

Please send me.....copy(ies) of the "Kinematograph and Television Year Book," 1964 Edition, at 2 gns. plus 1s 2d. postage each. I enclose remittance of.....

*Account Customers of Kine Weekly—Offical Company Order Forms are acceptable and invoices will be submitted in due course.

NAME .....

ADDRESS .....

.....

..... DATE .....

All cheques, Money Orders, P.O.s should be crossed and made payable to Temple Press Books Ltd.

SEND THIS ORDER NOW!



primary recording channels will be modernised and re-installed in a central recording area in the sound building, together with two additional channels. These five channels will be fed from a central patch bay, which links the whole of the studios.

In addition, the new Post-sync. and Effects Theatre will call for two projectors and two re-recorders, fitted for continuous loop operation, together with a loop/erase recorder recording on tracks 1 and 3. A separate monitor room will be provided with four-way mixing. The theatre will have various surfaces let into the floor for recording footsteps, etc., together with a floor tank and trench with water and air supplies on tap.

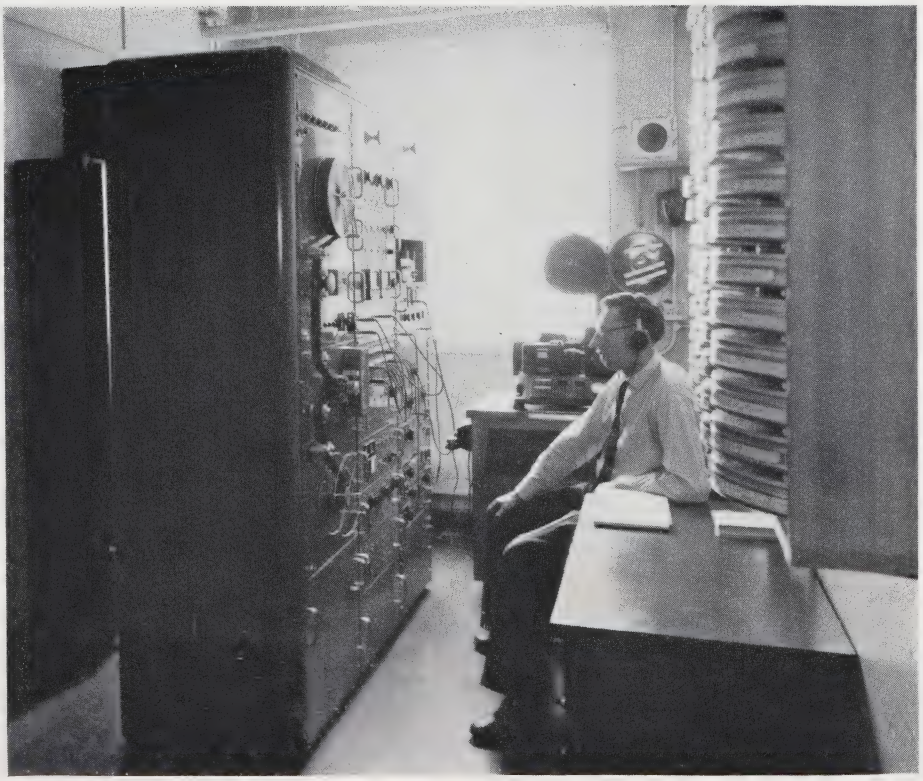
Additional transfer facilities will also be necessary to cater for the expansion.

Modernisation

Over the past few years a programme of modernisation of equipment and facilities in the sound building has been completed. This includes:

(1) The provision of No. 2 dubbing theatre for dubbing tv series. Facilities are the same as those of No. 1 dubbing theatre, but the theatre is smaller.

(2) Complete modernisation of equipment and facilities of No. 1 dubbing theatre, including a new re-recorder room which houses 16 RCA magnetic re-recorders, four of which are triple-track and two are mag/optical for checking dubbed rushes. In all, there are 20 re-recorders available for



The re-recording recorder room which services ABPC's No. 2 re-recording theatre.

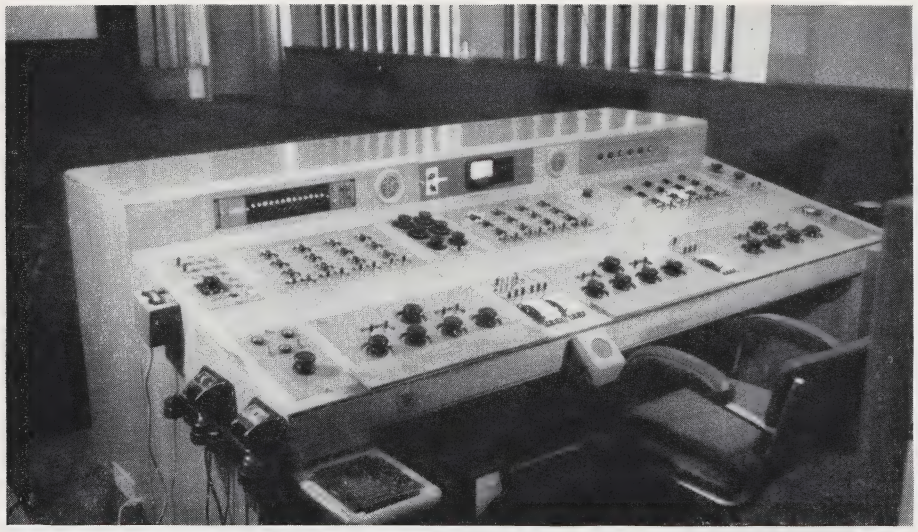
BERMANS
of LONDON

have had pleasure in supplying costumes for the following productions during 1963/4

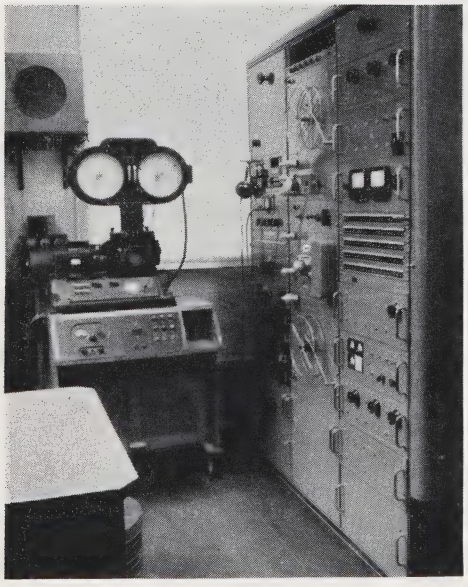
A.B.C. Murders
A Hard Day's Night
Affair of the Villa Fiorita
Allez France
The Amorous Adventures of Moll Flanders
Bedford Incident
Behold a Pale Horse
The Brig
The Brigand of Kandahar
Carry on Cleo
The Centurions
The Collector
'Courtmartial' Series
The Crack in the World
The Crooked Road
The Curse of the Fly
'Danger Man' Series
Darling
Delayed Flight
Devils of Darkness
Dr. Terror's House of Horror
Dr. Zhivago
The Earth Dies Screaming
East of Sudan
Epitaph pour un Ennemi
Ferry Cross the Mersey
Gates of Galilee
'Gideons Way' Series
The Golden Horde
Goldfinger
Gonks Go Beat
Guns at Batasi
The High Bright Sun
The Hill
Hysteria
Intelligence Men
The Ipcress File
I've Gotta Horse
Joey Boy
Khartoum
The Knack
La Ronde
Le Train
Look at Rubbish
Lord Jim
Those Magnificent Men in Their Flying Machines
Marquise Des Anges
The Masque of the Red Death
The Moonspinners
Murder Ahoy
One Day in London
One Way Pendulum
Operation Crossbow
Rattle of a Simple Man
The Runaway
'The Saint' Series
Seance on a Wet Afternoon
Secret of Blood Island
Secret of my Success
The Shabby Tiger
She
633 Squadron
Torment
Weekend at Zuydcoote
Witchcraft
Wonderful Life
Von Ryan's Express
Young Cassidy

M. BERMAN LTD.
Film and Theatrical Costumiers
18 IRVING STREET
LEICESTER SQUARE,
LONDON, W.C.2
TRAfalgar 1651/9

HOLLYWOOD ROME PARIS



ABPC's No. 1 re-recording theatre (main theatre).



Re-recording recorder room, servicing No. 1 re-recording theatre.



The re-recorder room which services Nos. 1 and 2 re-recording theatres.

use between the two dubbing theatres, and space is available for additional machines should they be needed.

(3) Acoustic re-treatment and complete equipment modernisation of the scoring stage. This facility is one of the most modern in the country for multi-track monophonic recording, incorporating the latest equipment and techniques as used in disc recording studios.

(4) A new viewing theatre has been built and equipped, specially designed for all phases of post-production work. It provides for remote control of forward and reverse running and focus, and is capable of projecting a picture of any aspect ratio. Particular attention has been paid to acoustic treatment.

(5) Transfer facilities have been extended and completely modernised. Any form of transfer can be handled, from 35mm. magnetic through 16mm., to any form of pulsed tape recording.

(6) ABPC claims to be the only major feature studio equipped for the production of 16mm. tracks from all sources, magnetic and optical. This means that a television series can be serviced from beginning to end, including the 16mm. end-product which is always required. In addition, 16mm. recording work is done for their own laboratories and for outside customers, as well as re-recording sound for tele-recordings transferred from the original Ampex tapes. The studio has a high reputation for the quality of 16mm. sound.

(7) Because of the large number of musicals made in the studios, it has been found necessary to install a professional Neumann disc cutting lathe, thus enabling acetate disc recordings of the highest quality to be made, in 78, 45 and 33⅓ r.p.m.

Pioneering

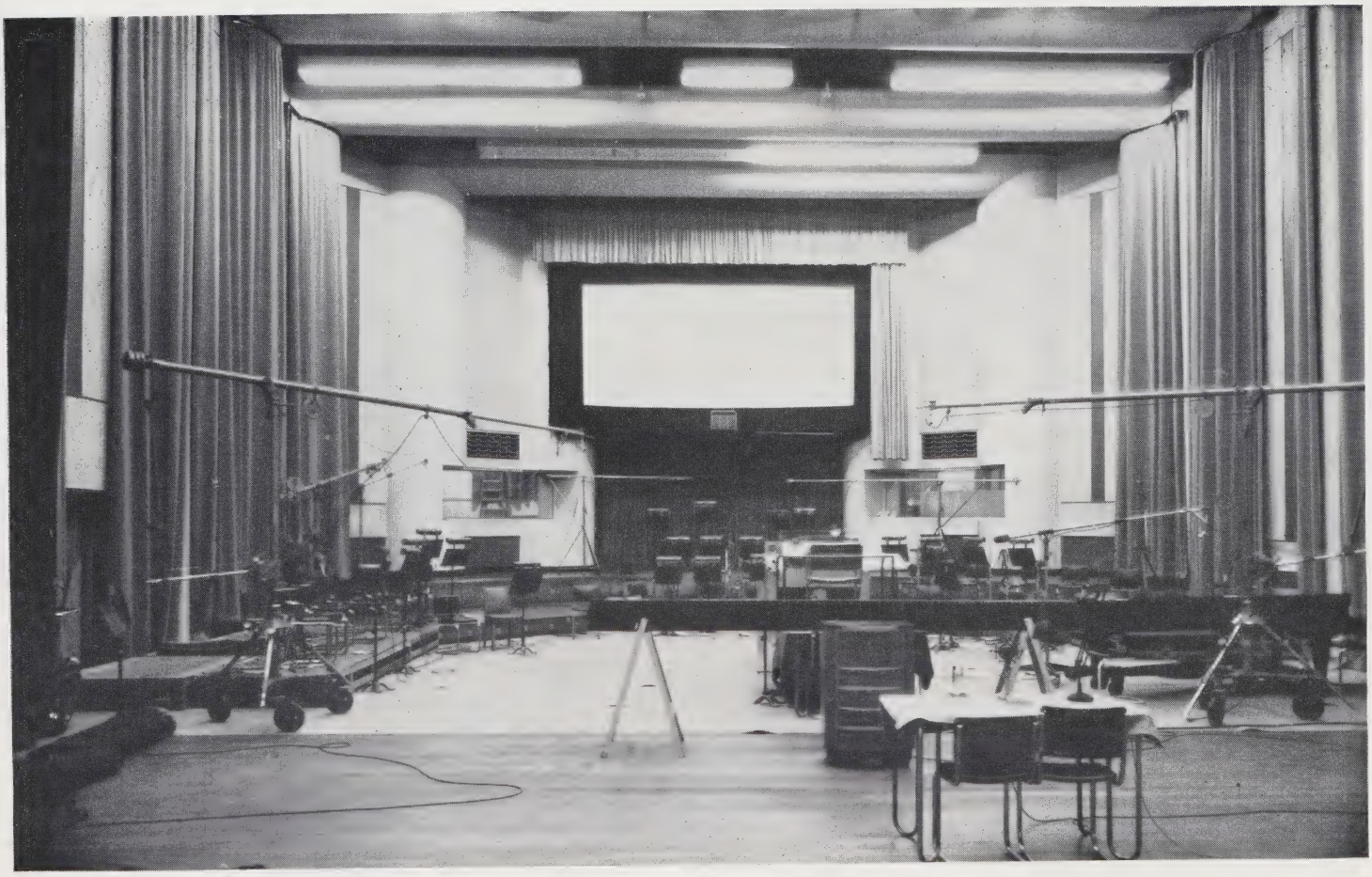
ABPC have, of course, been responsible for all the practical pioneering work carried out on single-track magnetic release for cinemas. I learn that at the recent UNIATEC Congress in Milan the system was awarded the Prix d'Excellence.

For location work, Leevers-Rich recorders purchased twelve years ago are due for replacement. Tony was interested in my report on the new Leevers-Rich model. He is at this moment evaluating existing transistorised extremely portable equipments for location use.

He is also extremely interested in the possibilities of crystal-controlled camera drive, in order to increase the mobility of location shooting by dispensing with connecting cables between picture and sound.

Considerable work has been carried out to investigate the possible use of radio microphones on location. A serious snag is that the only channel allocated by the Post Office for such work is 174.6Mc/s, which, although considered adequate for commercial purposes, is quite unsuitable for professional sound recording, due to the inadequacy of the GPO specification and the propagation problems connected with the use of this high frequency.

BFPA committee is, I learn, pressing the



The ABPC scoring stage, one of the most modern in the country, for multi-track monophonic music recording.

Post Office for a lower frequency in order to overcome this difficulty.

On the picture side, Harold Payne is keenly interested in the Electronic-Cam system. The Mitchell Camera Corporation are, he tells me, experimenting with a Reflex BNC Mitchell, which could be easily adapted to an electronic control system. This will be tried out in conjunction with existing studio cameras to assess the value of the system.

MGM, Boreham Wood

A major development scheme was completed last year by MGM and was described in KINE PRODUCTION REVIEW. D. P. Field showed me, however, several useful minor pieces of equipment.

MGM is making increasing use of Leevers-Rich recorders for floor recording. A simple truck has been built to increase the mobility of the recorder. It is of the revolver type, turning on its centre wheels, and has jacks for locking it. It has a shelf for the mixer, and the cover forms a table for operating the mixer.

Two other ideas serve to maintain the quality of sound. First is a ¼in. tape with a

Representing under exclusive agreement within the Feature Film Industry . . . . . .

GREGORY AIR TAXIS LTD.
of Denham, Bucks.

An executive Air Taxi Service flying FAST-SAFE-ECONOMICAL. 3 passenger seater Twin engine Comanches. Larger aircraft are available.
. . . and the charge, 3/- per mile per aircraft.
A landing charge of under £2 at every aerodrome visited.

British Executive Air Services Ltd. **of Oxford**

The centre for the Brantly Helicopters in the U.K. These versatile Helicopters are most suitable for Location spotting and exploitation purposes.
. . . and the charge, £18.10.0 per flying hour for the 100 m.p.h. one passenger seater Brantly B2B.

and overseas
RENT-A-COPTER LTD.
of London

An important Helicopter operating company in the U.K. and overseas. Flying a wide range of Hiller Helicopters and operating the Hughes 300.
. . . and the charge, very realistic.
Through this association, we are able to provide a wide selection of Helicopters for overseas location.

DAVID M. KAY & ASSOCIATES LTD.
Holbrook, Horsham, Sussex Telephone: Horsham 2167

This exclusive aviation consultancy service is represented in Madrid for David M. Kay & Associates Ltd. by Mrs. Margaret Fuller. General Mola. 90. Madrid. 6. Spain. Telephone: Madrid 2250642.

special graphite backing, made by Zonal. Second is a gadget, made by D.P., for measuring the wear on magnet heads; one turns a couple of knobs until the hum in a phone is at a minimum, when the inductance in mH is read on a scale.

Apparently at MGM they have cutters who like to run the picture and sound films on the same sprocket. To make this possible, Zonal is producing a sound film with two stripes, between which the picture can be seen.

Shepperton

At Shepperton, Andy Worker had called a gathering of the technical clans to tell me all about recent developments.

Charles Hillier has several new pieces of lighting equipment. The Molivator, made by Mole-Richardson of Italy, is a motorised stand for Brutes and other heavy lamps. It extends to a height of 20ft., and often eliminates the need for building a gantry. The Desert Dolly carries the Molivator over rough ground.

The Variflector is a reflector with variable directivity. In a cylindrical housing are contained, first a tripod and stays, then the reflector itself, bright one side and matt the other. When it is strained on the frame, movement of a lever curves it in convex fashion, so diffusing the reflection.

A new Mole-Richardson wind machine will run on AC or DC, and will just tick over or run at full blast.

In conjunction with the firm of Curtis, Charles has recently designed and tested a new range of dimmers, ranging from 500 watt to 25KW.

Peter Broxup has adapted a Newall camera for shooting Panavision. It is fully blimped, and has external controls. He is fitting a number of Som Berthiot zoom lenses to his cameras.

He has had excellent results from Transflex, with which he has actually used a 40ft. screen. It was used throughout for the process work in "East of Sudan," and he reckons the process provided four times the working area of BP. For "Dr. Strangelove," on the other hand, BP was used—with an Arriflex.

Several films recently have included locations in the Arctic Circle. To prevent the cameras freezing up, a remarkable new heating system has been developed. It is not just a heated barney, but comprises no fewer than nine tiny heaters, built into the camera at strategic points, each thermostatically controlled. At temperatures down to —32deg.F. the camera temperature has been maintained at 64deg.

Third-dimension

Peter Broxup is a man who believes in 3-D. When time permits, he intends to make some experiments on a system with which, he claims, the third dimension could be seen without viewing glasses.

John Cox is another sound man who is adapting his equipment to location work. He uses both Leevers-Rich and Nagra. He again would like to be able to use radio microphones, but confirms Tony Lumkin's finding regarding the unsuitability of the present transmission frequency.

He is now engaged in building a new scoring console with 25 inputs. Each channel will have provision for echo, and the console will be completely transistorised.

Excellent results have been secured with the Electrovoice 642 rifle microphone. It is exceedingly directional, and has been used not only for location work but for recording on an undamped stage.

Twickenham

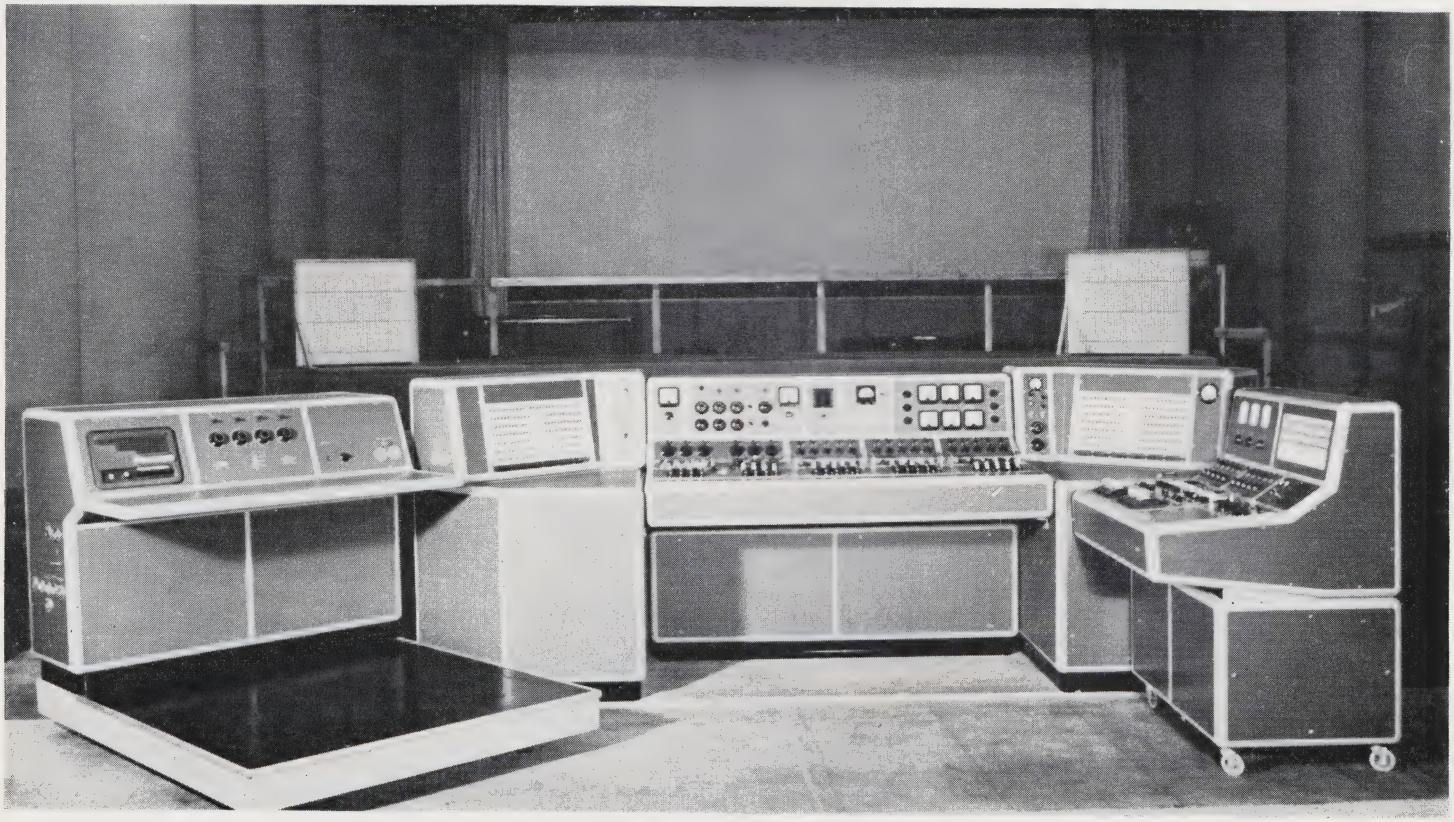
A studio that can boast one outstanding success a year is not doing badly. Last year Twickenham made "Zulu" and this year "A Hard Day's Night." Possibly as a result, they are booked solidly.

Guido Coen finds that feature production is tending more and more towards location work — a matter which has practical advantages, since it enables the studio to service more production at any given moment. TV films, however, remain chiefly in the studio.

Tentative plans are under discussion for co-production with French and Italian producers. However, this must work both ways —foreign units must come over here.

Last time I was at Twickenham Stephen Dalby's new dubbing theatre was nearing completion. This is unusually spacious, and has excellent acoustics.

The increasing importance of location work means a difference in the type of equipment most in demand. A Mitchell BNC has been purchased, but for location work the Arriflex



The new scoring console installed in the scoring stage at Shepperton Studios.

is popular, and another has been purchased, making three in all.

For lighting, Colortran is very popular, particularly the Quartz King IQ fitttings. For shooting in houses, the Polecat is invaluable.

For location recording, three systems are available: Leevers-Rich, Nagra and GB-Kalee. To accommodate the increased rate of production, additional cutting rooms are being built, giving a total of 20 next year.

Merton Park

Merton Park, serving a variety of companies in the Film Producers' Guild group, has always handled many types of production, from small-scale features and TV films to 16mm. industrial films. Roy Moores, in charge of the camera department, claims to have a wider choice of cameras than any other studio.

He has recently built an extension to the Arriflex blimp to house the Angénieux 10-to-1 zoom lens; the focus can be pulled from either side or from the back. He is working on a powered system for it.

Baynham Honri showed me the new silent studio, measuring 65ft. x 30ft., which will be useful for model work and pack shots. I need hardly say that Bay is keenly interested in all future developments, and is planning considerable modernisation. He is interested in a new American system of multi-camera operation known as Gemini, which employs Auricon cameras fitted with vidicon viewfinders.

Primary recording

As is general, an increasing amount of primary recording is done on tape, and C. A. Poulton, chief of sound, has a selection of tape equipment, including Leevers-Rich and Nagra. The Leevers-Rich play-off has interchangeable heads on which practically any type of sound and pulse recording can be run; the automatic synching system will, he says, run 1,000 ft. without attention.

He has recently had a new scoring console built by Vortexion. This includes a Leevers-Rich six-band equaliser, which is invaluable for matching the quality of sound.

Housed in the studio is the transmitting gear for British Telemeter Pay-TV, whose transmissions will, it is hoped, commence next March. Provision is made for three channels, but it is not expected that more than one will be used at first.

I had not previously seen the equipment by which viewers pay for their programmes. Coupled with the RF modulator unit is a large disc, with tabs that can be set to indicate the price of the programme. The settings of these tabs are coded and superimposed by carrier wave upon the transmitted signal. In the viewer's receiver they control a small cash register, which enables programmes to be prepaid, and indicates the cost of the desired programme and any amount by which the viewer is in credit.

Kay's Studios

Recent developments both at Carlton Hill and at Kay's West End are, Charles Parkhouse tells me, confined chiefly to sound equipment.

Additional RCA dubbing heads for 16mm. have been installed. A time-saving idea in dubbing from loops is a flyback footage counter; at the end of a loop the counter automatically returns to zero. Any type of pulsed track can be handled.

In every viewing theatre—at Carlton Hill, West End and Finsbury Park—an electronic footage counter has been installed.

Helicopter service is extended overseas

A NEW overseas helicopter service is now available to the film industry through David M. Kay and Associates, the aviation consultancy, which has just entered into an exclusive agreement with the helicopter operating company, Rent-A-Copter, Ltd..

David M. Kay states that this service augments the aviation facilities already offered by his agency, which, under exclusive agreements, represents in the UK and Europe the full aviation services of Gregory Air Taxis and British Executive Air Services.

Rent-A-Copter, he says, operates a varied fleet of helicopters, mostly American Hiller machines, and the new Hughes 300. Its operations range as far afield as Pakistan and Greece. It makes possible the utilisation of helicopters on a global basis.

His company, therefore, can provide various helicopters at short notice and at realistic prices.

Kay also states that Mrs. Margaret Fuller, who for the past few years has been providing helicopters to film companies on location in Spain, has become the sole agent for the aviation facilities offered by his company in Spain and Portugal. He mentions, incidentally, that his wife speaks and writes Spanish perfectly and has relations living in Spain.

David M. Kay and Associates has provided services for a number of British films, including "Goldfinger," "Those Magnificent Men in Their Flying Machines," "Masquerade" (formerly "The Shabby Tiger"), "One Day in London" and "Traitors Gate."

Since February six engineers have been provided by the company for work on "Those Magnificent Men in their Flying Machines" and the company also has a contract to transport all aircraft about by Land-Rover trailer, Queen Mary transporter, etc., which it supplied.

Example of service

Another example of the service possible was the provision of a helicopter to Pinewood for publicity stills — and this at 20 minutes notice.

The company was also closely associated with the establishment of the heliport at Pinewood—and the company states that another is to be built elsewhere, also for the Rank group.

Office accommodation has just been granted to the company at Westland (London) Heliport, York Road, S.W.1.—better known as Battersea Heliport. David M. Kay will be moving there on January 1.

A COMPLETE LABORATORY SERVICE
PRODUCTION FILM PROCESSING AND RUSH PRINTING
TITLES * INSERTS * OPTICALS * SPECIAL EFFECTS * ANIMATED DIAGRAMS
NEGATIVE ASSEMBLY * TV FILMLETS AND FILM STRIPS IN B&W AND COLOUR
NOW — 16 MM PHOTOGRAPHY • OPTICAL AND SPECIAL EFFECTS
STUDIO FILM LABORATORIES LTD
ESTABLISHED OVER 30 YEARS 71 DEAN ST. LONDON, W.1 TELEPHONE GER 0831-6
REVIEW YOUR FILMS AT OUR R.C.A. PREVIEW THEATRE—D/H MAG/OPT 35 and 16MM

EQUIPMENT FOR LOCATION SHOOTING

OUTSTANDING developments in 16mm. equipment for location shooting were displayed at a recent BKS meeting. Unfortunately all except two were of foreign manufacture.

First speaker was J. G. Jackson of Cinex, who spoke on the recent additions to the range of accessories for the Bolex H16 reflex camera. The latest cameras had a flat base which enabled them to stand unsupported, and the case also had provision for the new accessories.

First were two new zoom lenses. The Vario Switar 86EE embodied an automatic exposure control, with manual over-riding. A useful feature was that pressure on a knob opens the automatic diaphragm to full aperture for viewing through the reflex finder. Second was possibly the smallest zoom lens on the market, the Pan Cinor Compact, having a range of 17 to 85mm. focal length; it worked at only f./3.8, but this would be adequate for modern camera stocks.

An exposure meter designed for the camera automatically makes provision for the variable shutter and for light losses in the reflex prism.

Built in conjunction with Perfectone is a 12v. D.C. stabilised motor, giving a speed constancy of ±0.2 per cent., accurate to within 1 per cent. It embodies a 100 c/s tone generator for synchronising with tape recorders. It drives the camera through a one-to-one shaft which has to be specially fitted. It is available for 24 or 25 frames per second.

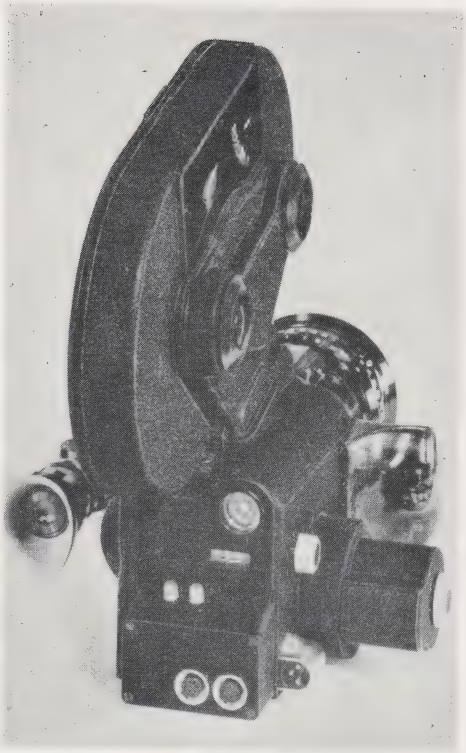
Noise level

Replying to a question, Jackson said that the noise level of the camera with the new motor is the same as with a spring motor.

A. Fitzgerald of Cinetechnic showed the Debrie single-system sound camera, a modification of the Simnor. The recording system provides erase, record and replay heads, powered by a separate transistorised amplifier energised by four 1.5v cells. The signal may be monitored either direct from the amplifier or from the tape.

The camera is self-blimped, and is built around the Angénieux zoom lenses. It is driven by a 220v. 3-phase motor, or through a converter from a 12v. battery. Speed constancy is within 3 per cent. The sound specification is to CCIR standards. Wow and flutter are better than 1.2 per cent. Total weight with 400ft. magazines and zoom lens is 21 lbs.

S. Roberts of Evershed Power Optics described the new Eclair 16mm. camera, designed by André Coutant, which he described as a silenced newsreel camera. Clip-on magazines enable a new roll of film to be brought into use in 10 seconds. The 12v.



The Arriflex 16 MBL silenced press camera

Perfectone motor is run from a nickel-cadmium battery, running 4,000ft. of film at a charge. The twin turret carries a 10-to-1 zoom lens and a 10mm. fixed-focus lens. It has a variable shutter. Total weight with film is 18 lbs.

Steadiness is assured by a register-pin movement. A slipping clutch prevents risk of film damage. The magazine can be loaded in half a minute. The camera will later be available for pre-striped recording.

Demonstration

G. Taylor, also of Evershed Power Optics, demonstrated the new Perfectone crystal-controlled recorder. A sync. tone, generated by a crystal oscillator, is recorded on the tape; the camera is driven by a synchronous motor powered by a crystal-controlled generator. The crystals are matched to within .0001 per cent.

It is possible to run two or three cameras at a time, with no physical connection. The cameras and recorder are synchronised by a slating tone which can be transmitted by radio, the camera being fitted with a transmitter and the recorder with a receiver. The slating tone also provides identification of several cameras.

Crystal-controlled generators are available with outputs up to 120 watts, and a larger model will enable a Mitchell BNC to be run. The Postmaster-General has allocated a frequency of 145 Mc/s for radio microphones, and a similar frequency may be available for synchronising tones.

Roberts described the Auricon camera, which provided for pre-striped recording. The mechanism is completely floating for silence. Film scratching is avoided by the gate design, which uses a number of balls instead of chrome runners.

FILMING UNDER THE SEA

VALUABLE information on underwater filming and television was provided at a BKS meeting by experts from Siebe-Gorman, Pye Ltd., and London Underwater Research Ltd. The chairman, L. J. van Rooyen, spoke of the many applications of such techniques.

Capt. W. O. Shelford recalled that underwater television was first used successfully in the search for the sunken submarine Affray.

He visualised the development of a camera unit completely motorised, and controlled from the surface.

E. Clack demonstrated the underwater camera housing he had developed; it was spherical, and opened with a single knob. The camera used a 10mm. fixed-focus lens. Mr. Clack spoke of the many difficulties of underwater filming, notably the lack of transparency in European waters, and for colour work the lack of red below a depth of 20ft. A new lighting unit used iodine-quartz lamps.

D. R. Coleman described the development of special Pye underwater television equipment. This gave a working depth up to 3000ft.

Magazines for 400ft., 600ft. and 1200ft. are available. The camera is fed from a 12v. battery through a rotary converter. An interview can be filmed, and the film can be processed and on the air within half an hour, using the original sound.

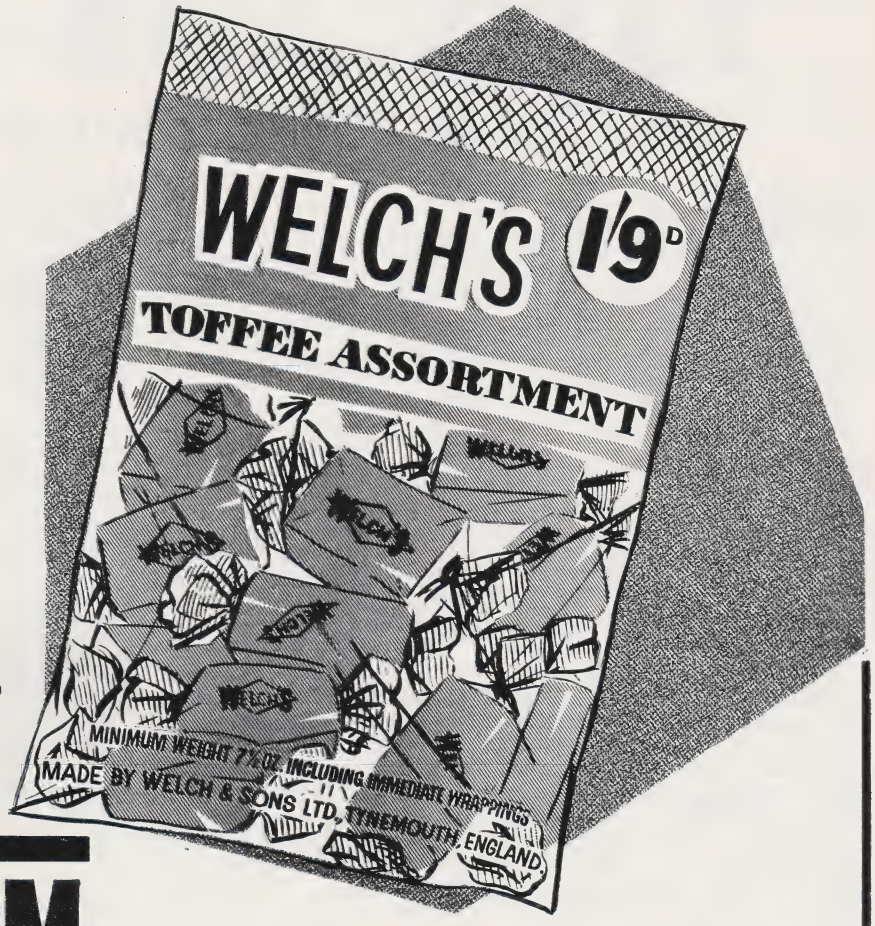
Norman Leevers described a radically new Leevers-Rich tape-reporder, a fraction of the weight of the original Syncropulse, and designed to BBC specification. It is designed to lock to a camera with a 50 or 100 c/s tone, and provision is made for a crystal-controlled drive.

Two microphone inputs and two standard 600-ohm inputs are provided, with mixing facilities. The tape transport employs the tight-loop principle; immediate threading is provided by mechanical linkage.

An important feature of the new recorder is its mechanical construction. The case is of plastic, and when closed the recorder is water-tight. Mr. Leevers demonstrated how the various units could be immediately removed—the tape deck, the amplifier unit, the battery.

E. L. Taylor of Rank Audio-Visual demonstrated the latest Arriflex camera, built around an Angénieux 10-to-1 zoom lens. The camera has a built-in tone generator and marking light. Fade shutter is optional. Magazines of 200ft., 400ft. and 1200ft. are available. Alternative motor drives are for 3-phase operation or 12v. governed motor, a crystal-controlled motor will be shortly available. An attachment for recording sound on pre-striped stock will be available later. The weight loaded is 17 lb.

The camera was also shown coupled with the Magnasync Nomad recorder. Exhibited by E. Hill was the Newman and Sinclair P400 camera, capable of running either 35mm. or 16mm. by a simple interchange of the gate.



PROFIT FROM THIS PACKET!

"TOFFEE ASSORTMENT"

A FAST-SELLING NEW LINE FROM WELCH'S

SIX MOUTH-WATERING CHOICES—

Sultana	Golden Caramel
Brazil Nut	Raspberry Whirl
Macaroon	Plain Toffee

ALSO AVAILABLE IN 1/9 BAGS

Sherbet Lemons	Fruit Bon-Bons
Chocolate Limes	Spearmint Chews

The best choice for cinema sweet sales

WELCH'S

WELCH & SONS LTD.,
TYNEMOUTH · NORTHUMBERLAND

SALES AND SERVICE

A Guide to Personnel and Product

ICE CREAM

LYONS MAID, LTD., Glacier House, Hammersmith Grove, London W.6. Telephone: Riverside 3030. Telegrams: Lyonsmaid, London.

Sales Manager (entertainment):—G. K. Arnold.
Superintendents:—
K. Yould (S. Wales, Birmingham, West Country).
R. Boorer (London and S. Coast).
G. B. Henshaw (Lancashire and Yorkshire).
H. Turnbull (Scotland).
J. Wright (Midlands, Suffolk and East Coast).

Lyons Maid Hot Dog Section:—
G. Lane (at Glacier House, Hammersmith).

Products:—Lyons Maid supply cinemas with a wide range of ice cream confections. These include: Choc Ice, 9d.; Kups (in various flavours), 9d., and 1s. 3d.; Sundaes on a stick (in various flavours), 1s. 3d. For children's performances; Zoom, 6d.; and Lollies, 3d.

Publicity aids include a colour filmlet, foyer show cards, and bills and tray overlays. For children's performances the sixpenny Zoom, rocket-shaped, three-flavour lolly, has a free "picture-card" in every wrapper. The publicity for this also includes a foyer show card and a colour filmlet.

T. WALL AND SONS (ICE CREAM), LTD., Wall's House, Gloucester. Telephone: Gloucester 21521.

Sales Manager (Cinema Business):—J. A. Winney, The Friary, Acton, W.3. Tel.: Acorn 3456.

Southern Regional Sales Manager:—B. A. Holden, The Friary, Acton, W.3. Tel.: Acorn 3456.

Northern Regional Sales Manager:—W. C. Nicholson, P.O. Box 8, Godley, Hyde Cheshire. Tel.: Hyde 1881.

Wales and South West Sales Manager:—L. A. Lewis, 19/21, Clarence Street, Gloucester. Tel.: Gloucester 282606/7/8.

Scotland (Area Sales Manager):—H. S. Hall, St. Andrew Chambers, 3, St. Andrew Square, Edinburgh. Tel.: Waverley 5357/8/9.

Area Sales Managers:—
R. P. Coombes, Barnwood Road, Gloucester. Tel.: Gloucester 22923.
F. W. DeVroome, Colonial Way, Station Estate, Watford, Herts. Tel.: Watford 25201.
G. W. R. Gibson, Millbrook Road, Southampton. Tel.: Southampton 71055.
W. H. Noon, North Circular Road, London, N.W.10. Tel.: Elgar 5563/4/5.
J. D. Forbes, 290, Purley Way, Waddon, Croydon, Surrey. Tel.: Croydon 3144/5.
S. J. Rand, Princes Avenue, Luton, Chatham, Kent. Tel.: Chatham 42391.
L. J. Avery, 10/20, Gundulf Street, London, S.E.11. Tel.: Reliance 7041.
W. J. Fowler (Catering), 113a, Jermyn Street, London, S.W.1. Tel.: Whitehall 7267/8.
J. A. Falcon, Thames Radd, Barking, Essex. Tel.: Rippleway 4421/3.
R. K. Everett, Bessemere Road, Norwich, Norfolk. Tel.: Norwich 26879.
D. G. Campbell, East Hendon Road, Sunderland, Co. Durham. Tel.: Sunderland 57422.
T. A. Allison, Ring Road, Seacroft Light Industrial Estate, Leeds 14 Tel.: Leeds 649231/2.
T. H. Wilkes, Dunkirk Road, Off Dukinfield Road, Hyde, Cheshire. Tel.: Hyde 3458/9.
E. M. Brown, Mowbray Drive, Leyton, Blackpool, Lancashire. Tel.: Blackpool 32456/7.
G. D. Corris, Shaw Road, Speke, Liverpool 24. Tel.: Hunts Cross 3450.
H. G. Leaper, The Lyon Trading Estate, Old Walsall Road, Birmingham 22a. Tel.: Great Barr 5382/3.
K. A. Newcombe, Glaesdale Drive, Bilborough, Nottingham. Tel.: Nottingham 292166/7.
S. N. Gerrans, 19/23, Norbury Road, Fairwater, Cardiff. Tel.: Cardiff 72272.
J. J. Williams, Exhibition Way, Pinhoe Trading Estate, Exeter, Devon. Tel.: Exeter 67091.

Products:—Wall's wide variety of lines, exclusively for cinemas, range from the 1s. 3d. adult lines to the 9d. "matinee" lines for children and boast a selection of flavours and textures to appeal to all ages.

Two new lines on-a-stick, 77 Mint Super Choc and Heart, introduced this year, have created increased interest in Wall's cinema lines and stimulated sales. Wall's Cinema Sales Service report continuing success of their hot-dog selling units, which come in stainless steel in various sizes so that even the smallest counter space can be used profitably. Trolleys are also available for sales in foyers.

SOFT DRINKS

KIA-ORA CUP SQUASH DEPT., L. Rose and Co., Ltd., Grosvenor Road, St. Albans. Telephone: St. Albans 50851.
General manager:—G. M. A. Harris.
Sales manager:—R. A. Skinner.
Cup Squash representatives:—
A. McRobert (N.W. England, W. and S. Midlands).
J. K. McKean (Scotland and N. England).
H. H. Webb (London, Middlesex and Essex).
P. J. Burns (Hants, Surrey, Sussex, Kent and Berks).
R. H. Thomas (S. Wales, W. and S.W. England).
M. J. Manley (Yorkshire, E. Midlands, E. Anglia).
Products:—Sealed polystyrene cartons of ready-to-drink New Kia-Ora and Suncrush orange and lemon flavours, retailing at 9d. and 1s. 3d. Wrapped plastic straws and the loan and maintenance of coolers are provided free.

Publicity material, which includes sound filmlets and other display materials, can be obtained from Grosvenor Road, St. Albans, or from representatives.

C. S. CONFECTION CO. LTD., 186, Campden Hill Road, London, W.8. Cold stores, 117/119, Kensal Road, W.10. Telephone: Park 4577; night service: Chi. 3548.
Managing director:—Roy Hood, MHCI.
Sales director:—David Pearl.
Products:—Fresko Orange Drinks 1s. 3d.; Fresko Orange, Lemon and Grapefruit 1s.; Lemon and Orange 9d. Deliveries: Greater London and Home Counties three times per week. Refrigeration and sales trailers, etc., available.

JEWSBURY AND BROWN, LTD., Tanzaro House, Ardwick Green, Manchester, 12. Telephone: Ardwick 3181.
Carton squash division sales manager:—P. Stiles.
Products:—The lines available for sale in cinemas are as follows: 7d. Tanzaro Orange Crush; 9d. Ambassador Lemon Drink; 9d. 7oz. Ambassador Orange Drink; and 1s. 3d. 10oz. Ambassador Orange Drink. All are packed in the new, transparent plastic cartons.

Point-of-sale advertising material, and sound trailers in Technicolor are available free from head office.

CONFECTIONERY, NUTS, POPCORN

CARSONS, LTD., Greenbank, Bristol, 5. Telephone: Bristol 56021.
Sales director:—D. J. Smart.
Multiple sales manager:—N. F. Robertson.
District sales managers:—
D. Brown (Bristol), The Little Thatch, Church Lane, Farleigh, Bristol.
A. V. P. Hughes (Cambridge), The Limes, Friday Bridge, Wisbech.
B. J. Miller (Scotland), 12, Thomson Grove, Currie, Midlothian.
B. Lawrence (London), 37, Herbert Road, Hextable, Kent.
A. F. W. Topley (Leeds), 8, Wensley Avenue, Leeds 7.
W. J. Vale (Birmingham), 39, Abbey Lane, Southam, Leamington Spa.
Products:—Items suitable for the cinema trade from Carsons are—Fruit Pastilles, which are sold in three packet sizes, 1s., 1s. 3d. and 1s. 9d. Mascot All Chocolate Assortment in ¼lb. bags at 1s. 3d. and ½lb. cartons at 2s. 6d. Chocolate Orchard Creams, ½lb. carton 3s., 3-in-1 Nut Whirls at 1s. and 6d. Bon Bars. There is also Goodies 1s. 9d. carton of Orchard Fruit Jellies and 6d. Supa Crunch.

CHOCOLAT TOBLER, LTD., 20, Soho Square, London, W.1. Telephone: Gerrard 9261.
District manager:—W. J. R. Dandridge, 17, Effingham House, Kingsnympton Park, Kingston Hill, Surrey.
Products:—The company's principal lines for cinema sales are 6d., 1s. 2d. and 1s. 8d. Toblerone packs and a full range of Milk Chocolate Cream filled bars. Recently introduced is a new 6d. line, Coffee Crunch.

CLARKS CEREAL PRODUCTS, LTD., Dagenham, Essex. Telephone: Dominion 0221. Telegrams: Creambarli, Dagenham.
Products:—Clarks offer two units of its nationally known Butterkist that are especially designed for cinema outlets.

The company also supplies attractive theatre sales trailers.

C. S. CONFECTION CO. LTD., 186, Campden Hill Road, London, W.8. Factories: 1, Uxbridge Street, W.8, and 117-119, Kensal Road, W.10. Telephone: Park 4577/7781. Night service: Chi. 3548.
Managing director:—Roy Hood, MCHI.
Sales director:—David Pearl.
Products: 1s. 6d., 1s. and 7d. American Toffee Popcorn, 6d. and 1s.

R and S Peanuts, 1s. cashews, 1s., 1s. 6d. Five Favourites (nuts and raisins), 6d. and 1s. Nu-Krisps in various flavours.

JAMES PASCALL, LTD., Streatham Road, Mitcham, Surrey. Telephone: Mitcham 3411. Telegrams: Pascall Phone Mitcham. Cables: Pascall Mitcham.

Sales manager:—P. D. Gaffyne.
Regional managers:—
R. Marsden (Southern).
N. Frankish (Northern).
Products:—Among a considerable variety of cartons for the cinema are the ½lb. White Heather, selling at 2s. 9d.; the Marshmallow (1s. 6d.) and Butter Brazils (3s.). Murraymints, Clearmints, Murrayfruits, Fruit Bonbons and Golden Barley Sugar are available in 1s. polythene bags. A 4d. tube of high boiled fruit sweets is also being produced under the name "Mary Poppins." The pack and its outer are closely linked to the film.

Also popular are the ½lb. Ambrosia Block (both Dessert and Milk) at 1s. 7d.; the 4d. tubes of G.B. Mints and G.B. Fruits; the 4d. and 6d. tubes of Murraymints; the 6d. tubes of Murrayfruits, and the 6d. bars of new "Quartet," containing four chocolate peppermint creams.

GEORGE PAYNE AND CO., LTD., P.O. Box 113, Croydon Road, Croydon, Surrey. Telephone: CROydon 7744.

Sales manager.—J. E. Macgregor.
Special Sales Executive:—L. G. Love, Penhale, 7, Piercing Hill, Theydon Bois, Epping, Essex.
Area managers:—
G. H. Salley (Scottish), George Payne and Co., Ltd., 33, Brown Street, Glasgow, C.2.
C. D. Wadham (North-East England), 36, Queen's Avenue, Seaburn, Sunderland, Co. Durham.
E. N. Hannah (North-West England), 3, Windermere Drive, Maghull, near Liverpool.
Products:—One of the most popular of all cinema lines is the ¼-lb. range of Poppets in four varieties. These are: Brazil Poppets, Nut Poppets and Fruit and Nut Poppets, all selling at 2s. each, and Assorted Poppets at 1s. 6d. a packet. Other standard lines are the 6d packets of Toffets, Raisin Poppets and Peanut and Raisin Poppets, as well as Paynes Chocolate Peppermint Creams.

New from Paynes, and of particular appeal to the cinema trade are three new presentations of its famous Toffets, Raisin and Peanut Poppets. These are hygienically packed and heat-sealed into a laminate film bag in a material which is particularly silent in handling. These packs retail at a round coin price of 1s.

TAVENER RUTLEDGE, LTD., Beech Street, Edge Lane, Liverpool, 7. Telephone: Anfield 3451. Telegrams: Eclair, Liverpool, 7.

Sales manager:—D. Currie.
Products:—Among an extensive range of confections the company makes a special feature in cinemas of Tavener's Fruit Flavoured Drops. These are unwrapped, sugar-dusted, boiled sweets, and are available in 12-oz. tins at a consumer price of 2s. 6d. each. Tins are packed 24 per fibreboard carton.

WELCH AND SONS, LTD., West Chirton, Tynemouth, Northumberland. Telephone: North Shields 70101. Telegrams: Sweets, North Shields.

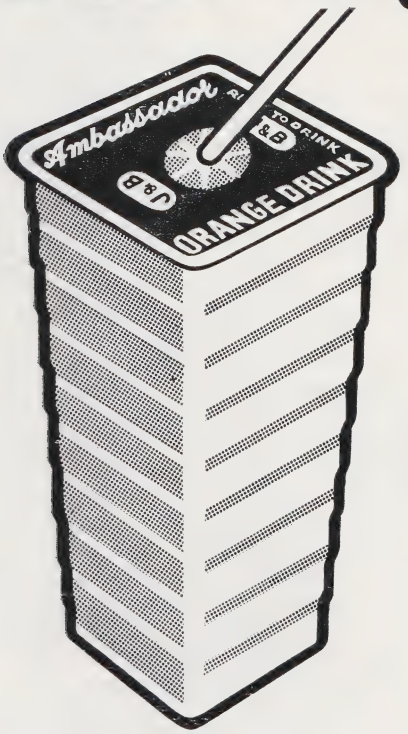
Sales director:—A. Ian Welch.
Sales Manager:—Wilfred C. Welch, 1, Tudor Close, Banstead, Surrey, Tel.: Burgh Heath 1590.
Area Sales Managers:—
C. Lee (Northern), Oakhurst, Station Road, Benton, Newcastle (Tel.: Newcastle 666444).
W. Ferguson (Scottish), 60, Herbertson Crescent, Irvine, Ayr (Tel.: Irvine 3074).
J. M. Wade (Ireland), 11, Victoria Road, Holywood, Belfast, Northern Ireland (Tel.: Holywood 3772).
Products:—Welch's now has a range of eight lines in the big 1s. 9d. packets, and the varieties offered are: Toffee Assortment, Chocolate Limes, Spearmint Chews, Fruit Bon Bons, Sherbet Lemons, Assorted Chocolate Eclairs, Fruit Drops, and Clear Mints. There is also a comprehensive range of packets at 1s. 9d., 1s. 3d., and 6d. The Tynedale range has also been improved and now includes six lines all individually printed and these are Caramel Bon Bons, Fruit Pastilles, Mint Imperials, Licorice Allsorts, Mint Creams, and Sugared Almonds. For Matinees there are assorted carton packs of sweets: 1d. toffee bars, 1d. lollipops, 3d. toffee bars, and 2-a-1d. Chews.

THE WHITESIDE GROUP, Parkhouse Works, Camberwell, London, S.E.5. Telephone: Rodney 5432. Telegrams: Sunpatite, London, S.E.5.

General Sales Manager:—Len Hutchinson.
Products:—It has been another year of expansion for the group which has successfully marketed the products under the "Sun-Pat," "Bamboo" and "Elizabeth Shaw" trade marks.

The group is at present designing new bags for high boil confectionery and emphasis is being placed on attractive presentation.

Starring Ambassador



Orange
and
Lemon Drinks

a double success by
Jewsbury & Brown Limited
Ardwick Green Manchester 12

WHAT IS HAPPENING TO PAY-TV—Contd

that with a minimum of restrictions and the complete field of entertainment open to it, including first run motion pictures, that after nearly five years "this project is so deeply mired that the stockholders were up in arms demanding retribution for the tremendous losses that occurred."

Paramount, on the other hand, told its stockholders that it was most happy to be participating in the forthcoming pay-tv test in Britain, but the company refrained from issuing statistics or whether gains or losses were evidenced in the Toronto suburb.

Operational know-how

Instead, it stated, "The comprehensive, long-range experiment we have been conducting in Toronto, Canada, has been most helpful in providing the technical knowledge, operational know-how and programming requirements for the launching of a Telemeter system of pay-tv for the world market. This experience has been especially helpful in enabling us to protect the potentials in other areas, and has provided us with valuable knowledge in negotiating for franchises in the U.S and Canada.

"Progress is being made in overcoming some of the obstacles facing a wired system of pay-tv in the U.S. Through the efforts of a potential franchise holder in the Southwest, an agreement has been reached with the Southwest Bell Telephone Company, an affiliate of the American Telephone and Telegraph Company, for cable service at a rate considered to be satisfactory. We are hopeful that this rate structure will serve as a pattern for similar arrangements with other telephone companies."

FCC approval

In Hartford, Connecticut, RKO-General-Zenith obtained Federal Communication Commission approval in 1959 for a three-year test over the air. This finally got underway in June, 1962, in the area served by three national free tv networks, over 400,000 tv sets and an estimated population of 1,750,000 people. Harling claimed the company had 3,500 installations and it had new movies, sporting events and other items to offer its viewers. Few people know how successful this operation is, but in June of 1965 RKO-General will again go before the FCC to list its results and then either ask for an extension of time or to press for a permanent licence. Theatre people will battle the use of the air waves for pay-tv just as they fought pay-tv in California recently and won.

In California, Subscription Television Inc. received permission by way of a revenue act from the California legislature to conduct pay-tv via phone cables in return for which they were to pay one per cent. of the gross to the state and one per cent. of the gross to the municipality in which pay-tv was operating. Los Angeles and San Francisco were selected for testing.

Opposition was organised, spearheaded by theatremen, and stressed was the issue—why should the public pay for what they were seeing for free? Despite strong urgings for allowing the pay-tv test from newspapers, production people, the Screen Actors' Guild and the Hollywood unions, the public voted to disallow the franchise offered subscription-tv by the legislature.

William Carlisle, vice-president of the National Association of Broadcasters, charged that pay-tv is contrary to the public interest and that the system would break faith with those who bought sets expecting free programmes. The establishment of pay-tv will create a class system based upon family ability to buy programmes.

Mass-appeal sports

Carlisle continued that, baseball, professional football, boxing and other mass-appeal sports are already disappearing from free tv and will soon be available only through pay-tv if its proponents have their way. It would be able to offer enormous financial returns and would siphon top talent from free tv.

Bearing out the latter contention, The Fair Trial For Pay-tv Council was established representing technicians, craftsmen and artists in the entertainment industry, which tried to persuade the voters to permit pay-tv to operate in California.

Dana Andrews, president of the Screen Actors' Guild, told his membership that pay-tv, which is sure to come, offers the Guild its surest solution to financial stress.

The proposition they were battling against would not bar pay-tv permanently from California, but rather it was aimed at abolishing the subscription-tv monopoly granted by the state legislature, which permitted uncontrolled use of telephone company rights-of-way and easements over public and private property. In other words, it was claimed, subscription-tv was using telephone lines or the facilities of a public utility for private gain with no controls.

Opponents claimed pay-tv will have the same opportunity to go into business as it did before the Bill was passed, but it will have to go through proper channels as all over-the-air pay-tv operators must do.

Proponents argued that this was an unconstitutional attempt to legislate free enterprise out of business, and subscription-tv filed a 117 million dollar law suit against five motion picture theatre organisations, 12 exhibitor circuits and three individuals charging persecution, restraint of trade, etc. It was part of a plot, they declared, to allow theatre owners to maintain their theatre pay-tv monopoly and charge the public several times the price they would pay if pay-tv showed the public special programming in the comfort of their own living-rooms.

Court fight

One court refused to prevent certification of the election results and subscription-tv will continue to fight in other courts. It was estimated that they had 13½ million dollars invested in the trial runs in Los Angeles and in San Francisco, which were abandoned a few days after the election returns were declared.

Officials of the company declared that they still contemplate setting up pay-tv in other states. A California exhibitor spokesman thereupon stated: "We anticipate that the California voter reaction will dash cold water on pay-tv proposals elsewhere."

John Rowley, past-president of the Theatre Owners of America, noted that some say that pay-tv is uneconomical and that the public will not buy it—but exhibitors cannot afford to take such chances urging continuation of the battle against the medium.

Pot of gold

Continued Rowley, exhibitors can be sure that Hollywood will sell films to pay-tv if the various systems gain a revenue-producing foothold. He wryly noted that if the companies had not sold their pictures to free tv, exhibitors can imagine how much better off they would be. The companies, however, will not listen as long as revenues keep coming in.

The same thing is happening again with pay-tv with the companies providing product claiming that they are legally obligated to do so. Again, they are going where the pot of gold is.

Touching on the product situation, Sylvester L. Weaver, Jr., president of subscription-tv, admitted that new movies accounted for 45 per cent. of the programming in Los Angeles and San Francisco; baseball accounted for 30 per cent.; with special programmes devoted to operas, concerts, plays and public opinion shows making up about 25 per cent. He claimed seeing the movies on his tv system stimulated the public into attending theatres to see other films.

Exhibitors are planning continued opposition in Hartford and Etobicoke and in Atlanta, Miami, Houston and Dallas where Telemeter franchises were granted to groups who think pay-tv has possibilities in those areas.

Phil Harling's committee will continue to seek the outlawing of all forms of pay-tv by legislation, whether by wire or over the air and by the community antenna television systems, which, he claimed, are trying to sneak in via the back door with pay-tv.

Community antenna television systems also known as CATV and cable tv, are set up in areas of poor reception. It is believed that there is some 100 million dollars invested in stations serving more than one million subscribers in many states via this system. Subscribers pay an average of from five to 15 dollars per month for the service.

Exhibitors would have no objections to these systems if they can be regulated for this function alone, but they are fearful that the systems can be used for pay-tv dissemination unless specifically barred from this phase of telecasting.

Said Harling, "We do object most strenuously to these systems coming into existence for the subversive purposes of turning them into toll-tv conduits." He pointed out that CATV applications are being submitted at the rate of one every day in 40 states and his committee has been successful in every case brought to its attention in obtaining a prohibition against use of the system for pay-tv.

The world's television set count is now up to 153,331,000 or the equivalent of one tv set for every 22 people in the world. This increase in tv sets outside the U.S brings the total of foreign sets to 81,481,000 compared with 62 million in the U.S.

Television broadcasting services are operating in 93 countries, with a total of 1,341 stations in foreign countries compared with 668 in the U.S. Sixty-six foreign countries, in addition to the U.S, now carry commercials on at least some of their stations, and those countries have a total of over 61 million tv sets.

Spokesman Harling stated recently that there are some sceptics here and abroad, who believe that pay-tv is inevitable, but he thought it is in direct conflict with the interest of the public. He thought the people have been quick to grasp the underlying economic fact that pay-tv is preparing to seize from them a portion of the television spectrum, which is a great natural resource, and then sell it back at a high price.

The battle for and against pay-tv continues—and the picture is still not clear enough to give anyone a clear-cut and decisive victory at this time.

A HARD SELL–Contd

Council, it staged a successful retrospective Film Season, followed by a week of new films, in Brazil. This year an even more ambitious Film Week was sponsored jointly by the BFPA and the Foreign Office in Czechoslovakia with a representative selection of current British productions—these films were screened simultaneously in Prague and Bratislava to large and enthusiastic audiences.

While I was present in Prague, the Czech film authorities showed us some of the films which they hope to screen during the reciprocal Film Week to be held in the National Film Theatre in London in May, 1965. I hope sincerely that the industry gives this event its full support. In the future, it is hoped to present such events regularly in other suitable territories.

I am confident that we have, in Eastern Europe generally, probably the only existing major untapped market in the world. Their audiences are enthusiastic and obviously anxious to see and appraise critically and intelligently the results of film making from all sources. As we know only too well, at present, the problem of what constitutes a fair price for individual films distributed commercially in the various territories concerned has yet to be solved, and there is also the additional problem of the showing of their own productions in the United Kingdom. A possible answer may lie in some form of co-production.

Promotion of the image of the film industry is constantly in our minds and plans are under consideration for "industry" offices in various parts of the world for the dissemination of information and publicity material.

In many territories, the local distributors rely on the publicity received from the United Kingdom distributor to gauge the quality of the product. In this connection, H.M.'s posts abroad can be of great assistance for providing information on local conditions and status reports on local companies.

The Export Branch of the Board of Trade frequently provides us with status reports from all parts of the world; this is supplemented by reports on general trading conditions by the Film Branch of the Board of Trade, which are channelled through the association to British film exporters. This is probably better support than any other country in the world enjoys. If our own film industry does not use it, we have only ourselves to blame.

Lastly, co-production, on which I feel very strongly. I believe that faced with extremely difficult world-wide trading conditions, national film industries will have to pool their resources, including both the artistic and commercial, if they are to have any real chance of continuing to engage in a forward-looking and viable international industry.

The reasons for the protracted delays in making formal governmental treaties between the United Kingdom and other countries in Western Europe are well known and fully appreciated in film circles, but, with or without them, our industry must, I am quite sure, become even more "internationally" minded at all levels. Given this, our future is bright; without it, our problems long-term may become insuperable.

WHERE HAVE THE YOUNG MEN GONE ?–Contd

abroad, to allow British cinema screens to become the undisputed preserve of the Americans would be potentially much more dangerous than if we all drove Fords.

Moreover, the export of British art and ideas is of immense importance to the British image abroad, and a strongly based indigenous film production industry is essential to a successful export operation. Whilst many of the films now financed by the Americans are British in more than a statutory sense, there is no guarantee that this will continue to be the case or that one day runaway American production will not run away elsewhere.

I am not suggesting that the financing by the Americans of films made in this country is a bad thing: on the contrary, it is to be welcomed. But I am suggesting that the field should not be left wide open. A sensible balance should prevail and the British industry should seek at once to recover part of the lost ground and to re-establish itself on a firm foundation.

Certainly this will need finance of greater strength and more imaginatively applied. But strong financial resources are not enough. First and foremost it will need the sort of initiative and enterprise which the Americans have so vividly demonstrated, what I may call the impresario touch.

It will also need concentration on the vital task of an organised search for the best subjects, both through the story-department approach to new novels etc., and through the encouragement of original writing. And it will need a more concentrated attack on overseas markets, particularly the United States market.

Is it too much to hope that the major British distributors, who with NFFC constitute the main sources of British film finance, might contemplate a consortium for these vital national purposes?

What in my submission is essential is that independent producers should be able to find the same degree of support from British sources as they have grown accustomed to expect from the Americans.

BOX-OFFICE WINNERS

—continued from page 9

How the West Was Won, and **Lawrence of Arabia,** the BLC-Columbia giant, figured in the list of big earners. They are still there.

"How the West Was Won" has been running longest and it has topped the £1,250,000 mark.

"Cleopatra" is piling up a huge gross and so is "Lawrence of Arabia" which has played for two years in London.

The newcomers this year, Paramount's magnificent British production **Becket,** UA's **It's a Mad, Mad, Mad, Mad World,** the Rank-Bronston specials, **The Fall of the Roman Empire** and **The Magnificent Showman,** are steadily building up big bank balances.

However, the supply of product for the hard-ticket situations has hardly been adequate to meet demand and programming improvisation has become evident. But new productions on the way may change the situation in the New Year.

It has been another great year for **United Artists** with four pictures in the top ten general releases—"Goldfinger," "A Hard Day's Night," "The Pink Panther," and "633 Squadron."

Other big money-earners from UA are "McLintock," "Irma La Douce," "The 7th Dawn," "Woman Of Straw," and "Kings of the Sun."

And "West Side Story," after its hard-ticket runs has earned a lot of extra brass on release.

Furthermore the success of "Goldfinger" has stimulated interest in the revival of "Dr. No" and "From Russia with Love" and there is a constant demand for re-runs of "Tom Jones" one of last year's great successes.

"Zulu" turned up trumps for **Paramount** in a year of reorientation for the company.

Apart from "Becket" and Joe Levine's "The Carpetbaggers" an end of the year release which will figure in next year's survey, the company's best are "Fun in Acapulco," "The Nutty Professor" and "Yesterday, Today and Tomorrow."

Rank scored with two in the top ten—"A Stitch in Time" which set up records early in the year, and "Marnie," another Hitchcock special. "Charade," too, was very close.

Others in the running are "Father Came Too," "Hot Enough for June" and "The Thrill Of It All."

Its biggest 70mm. presentation is "The Fall Of The Roman Empire," and "El Cid," in the hard-ticket list last year, was also big on release.

Warner-Pathe's best is "Wonderful Life," and it is well up in the running and still going strong.

Following on in close order are "The Bargee," "Robin and the 7 Hoods," "Four for Texas," "Carry on Jack" and "The Servant."

The company's best double-bill is "Devil Ship Pirates" and "The Invincible Seven."

In the top ten with "The Long Ships," **BLC Films** is also well in the race with "The Victors," the Charles Schneer double-bill, "First Men In The Moon" and "East of Sudan," "Dr. Strangelove . . . ," "The Pumpkin Eater" and Hammer's double-bill "The Gorgon" and "Curse Of The Mummy's Tomb."

The best of the rest from the Columbia and Br. Lion stables are "The Finest Hours," "Ladies Who Do," "Under The Yum Yum Tree" and "The Leather Boys," all about level peggings.

Its strongest reissue double bills are "Saturday Night And Sunday Morning" and "A Taste Of Honey" and "I'm All Right Jack" and "Two-Way Stretch."

Disney only had five new programmes on release, but jumped into the top ten with "The Sword In The Stone" which went out coupled with Disney's British production "Dr. Syn." It is still in demand for holiday dates.

"The Moon-Spinners" rated highly, and the double-bill programme, "The Incredible Journey" and "The Waltz King" proved to be a "sleeper."

MGM, of course, has a proprietary interest in "How The West Was Won" and "The Wonderful World Of The Brothers Grimm."

Its biggest general release are "Love In Las Vegas," followed by "Kissin' Cousins," "Night Of The Iguana" and "Of Human Bondage," "The Prize" and the double-bill "Son Of Spartacus" and "Flipper."

The evergreen "Seven Brides For Seven Brothers," coupled with "The Sheepmen," is still in big demand as a reissue programme.

In a transitional year for **20th Century-Fox,** the dominant interests are "Cleopatra" and "The Longest Day," the company's two biggest money-spinners, except for "South Pacific."

In the general release field, 20th Century-Fox came close to the top ten with "Move Over Darling." "Guns At Batasi" and "What A Way To Go" come next, followed by "Fate Is The Hunter," "Take Her She's Mine" and "Man In The Middle."

Two "non-circuit" releases, "30 Years

continued on page 151



NO CARDS THIS YEAR. INSTEAD, A CONTRIBUTION
WILL BE MADE TO THE CINEMATOGRAPH TRADE BENEVOLENT FUND.

TRADE SPLITS OVER MOVE TO END FILM QUOTA

THE film unions and the producer associations are expected to oppose moves by the CEA to secure the abolition of film quota when films legislation is reviewed. But the AIC has already made representations to the Board of Trade for the abolition of quota.

"Advance notice" of its intention to press for quota abolition was given by the CEA executive committee at its meeting last week,

It became clear during discussion on film legislation at the meeting that the view was strongly held by many members that the time had come when quota as such no longer served any useful purpose, and could therefore be abandoned.

But it was agreed that as the Association was suggesting deferment of the review of the overall legislation, this could not be pressed at the present stage, though an opportunity for the submission of a case on these lines would occur when the general review was undertaken.

Producers' attitude

John Walton, general secretary BFPA, said it could be taken as certain that his association would strongly press for the retention of quota. So far there has been no comment from the FBFM.

An ACTT spokesman commented: "I am sure when our executive considers this they will be bitterly opposed to it."

The CEA Executive considered a letter from the Board of Trade concerning deferment of the review. The Board is seeking the views of other trade associations on the CEA's suggestion before it consults the CFC or Ministers.

A number of minor matters which the Board felt might be considered in conjunction with whatever continuance measure was required, were referred to the special CEA Committee set up for this purpose at the last meeting.

A chance for Douglas Jay, the Trade Minister, to comment on the the future of film quota, will come in the Commons this Thursday (December 17). David Ensor, Labour, Bury and Radcliffe, is asking Jay what review he is making of the film legislation which is due to expire in 1967.

Ensor is also asking Jay whether he will defer making decisions until he has received the report of the Monopolies Commission and seen the result of the pay-tv experiments.

Full Executive Committee report page 148.

Big budget 'Gandhi' set for next year

BUDGETED at a cost of more than five million dollars, "Mahatma Gandhi," a film based on the life of the great leader of India, will begin production in India, Africa and a British studio in October next year.

The picture will be made by Indo-British Films, formed two years ago by Motilal Kothari, who will serve as executive producer, and Richard Attenborough, who is to direct. Joseph E. Levine, whose Embassy Pictures will present the film, is to produce.

Dave Clark comedy to start in February

SHOOTING of a big-budget Anglo Amalgamated film, starring the Dave Clark Five, entitled "Catch Us If You Can," will start early in February.

Described as an all-action comedy, the film will be distributed by Warner Bros. in the U.S, by Warner-Pathe in the UK and by Anglo in all other parts of the world.

"Catch Us If You Can" is to be produced by David Deutsch and directed by John Boorman from a screenplay by Peter Nichols.

'Pendulum' premiere

WOODFALL'S "One Way Pendulum," distributed by UA, is to have a world charity premiere at the Rialto on January 28 in aid of Justice Educational and Research Trust.

COMPTON—A BOLD MOVE

Compton, a young but virile company, this week takes a giant stride forward with its advertising policy.

Starting with this issue it has reserved the front cover of "Kine." for every other week for the next twelve months, alternating with Warner-Pathe.

This bold move indicates that Compton will have a strong programme of films to offer exhibitors throughout 1965.

And the company shows its wisdom by selling its films through the pages of KINE., the British film trade paper with the largest circulation.

Writers renew ban

THE Screen Writers Guild has reimposed its ban on members accepting new contracts for tv films, with the exception of those being produced by ITC. Reason: BFPA royalty proposals were regarded by the Guild as "totally unacceptable."

The Guild hopes for agreement with ITC fairly soon.

Series at present affected by the ban is "The Avengers."

'RANK BACKS ITS FAITH WITH CASH'—DAVIS

"WE BELIEVE in the film industry. We are prepared to back it with faith, enthusiasm and hard cash," declared John Davis, chairman of The Rank Organisation, speaking at the Rank Theatre Division's annual showmanship awards luncheon on Tuesday.

We are in a period when the best films from the entire world are eagerly awaited and sought out by the public, which is prepared to pay a reasonable price to see them, he said.

AN "exciting year" was reported by Kenneth Winckles, managing director. Referring to the "Turn of the Tide" theme—which meant admissions and not takings—he said: "I am delighted to say we were successful in our object."

The theme, he added, became the flash-point of a radical approach to the whole problem of film marketing in the UK.

Winckles thanked suppliers for giving the company such films as "A Hard Day's Night," "The Pink Panther," "A Stitch in Time," and others, and particularly singled out "Goldfinger."

"We have taken well over £400,000 in the London area alone and to date in excess of £1¼ million throughout the country," he said.

"I do not believe anyone would begrudge me saying that United Artists has been the distribution company of the year."

Winckles also recalled points of special in-

continued on page 152

THE WINNERS

CHAMPION showman in the Rank Theatre Division's 1964 "Turning the Tide" contest is Walter Webb, manager of the Astoria, Finsbury Park. He receives the Champion Showman Trophy and replica, and a cash award.

The five other winners in the contest, which offered cash prizes totalling £6,000, are:

George Lockyer, Gaumont, Coventry, who is runner-up. He receives a desk trophy and cash award. Second runner-up is **Roy Potts,** Odeon, Exeter, who also receives a desk trophy and a cash award.

Robert Aitken, Gaumont, Aberdeen, is champion of Region 1 (Scotland and North Eastern England), who receives a certificate and cash award.

Champion of Region 2 (Northern England and North Wales) is **Brian Bint,** Odeon, Manchester, who receives a certificate and cash award. **John Thompson,** Odeon, Lewisham, is champion of Region 6 (South London and South East England), who also receives a certificate and cash award.

LONG SHOTS

The CEA has thrown another gauntlet into the arena. After sparking off the closing of the shutters on FIDO's business, the association has stated that it will recommend the abobilition of quota, unless there is a dramatic change in the fortunes of British films, when the Act comes up for renewal.

It is believed that the Board of Trade will have sympathy for the CEA view since it is responsible for the administration of complex machinery, which, at the present time, has little purpose since Quota defaults are rare.

The unions will react violently since they are still wanting an increase in the quota.

The producer associations will strongly oppose the CEA proposal—a BFPA spokesman has stated this, but at the moment the FBFM is saying nothing.

\+ + +

THE CEA is worried about the number of **X films** being produced.

Exhibitors are complaining that the sharp increase in the proportion of films falling into the adults only category is creating a number of booking problems.

They are not against X films as such—just that there are far too many for the good of the family trade.

Producers have been approached about this problem before. They made the point that no doubt public reaction at the box-office would tend to adjust the position. But the number of Xs—like Topsy—just grows and grows.

\+ + +

THE more liberal attitude of the Censor's office—as well as tv—has encouraged the trend. But are some subjects getting an X—to play it safe—when they might reasonably be put into the A category? It is a point that might be worth looking into.

Nevertheless, it is interesting to note that in the KINE's box-office survey in this issue there is only one X film in the top ten most successful releases of 1964.

Some X films do take very big money, of course, but year after year the majority of the big money-makers are As and Us. And this year—the year of the most Xs—is no exception.

\+ + +

HERE'S a point on the same subject — from a would-be patron.

I quote from a reader's letter to the *Horley Advertiser:* "On my half-day, Wednesday, I telephoned Horley cinema—both X films. I telephoned Crawley—both X films. I tried Reigate—both X. Finally Redhill—one A—the other X."

The writer adds this comment: "A sign of the times—and television—no doubt, but none the less a surprise." The heading to the letter—"X Marks the Cinema."

No wonder exhibitors are worried!

\+ + +

ALTHOUGH no date has been fixed for further co-production talks between the British and French Governments, there is now some hope that a meeting will be arranged in the New Year.

Some time ago it was reported from Paris that a French delegation would be coming to this country but this remained unconfirmed here, even though it is understood an invitation was sent some while ago to the French Centre National for a further round of talks.

The grave concern felt by British producers over the delay in the negotiations has been expressed many times to the Board of Trade, which must be fully aware of these anxieties.

But now, with the hope of talks in the New Year, the co-production scene brightens a little.

\+ + +

THE CRATHORNE Committee's recommendations, that all cinemas in England and Wales should be allowed to open on Sundays, subject only to local authority power to impose special conditions for performances, and that the SO levy should be abolished, are welcomed by the trade.

But the Government does not intend to act on the recommendations of the Crathorne report during the present session of Parliament—which means during 1965. So the end of the local option for Sunday cinemas and the abolition of the levy cannot be expected until 1966 at the earliest.

The Labour Government has enough controversial legislation on its plate for 1965 without dealing with a subject which is not part of its policy programme.

It must also be remembered that the Labour Party includes a strong non-conformist element which would be opposed to any drastic changes in the Sunday observance laws.

The most that can be expected is that when Parliamentary time becomes available, perhaps next winter, time might be allocated for a private member's bill to carry out the principal Crathorne recommendations.

KINEMATOGRAPH WEEKLY

Member of the Audit Bureau of Circulation

Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 161 Fleet Street, London, E.C.4
Telephone Fleet Street 5011

Advertising: 161 Fleet Street, London, E.C.4
Telephone Fleet Street 5011

Publishing: Subscription Department, Temple Press, Ltd., Bowling Green Lane, London, E.C.1
Telephone Terminus 3636

Telegrams: Kine, Southernwood, Rand, London
Cables: Kineweek, London, E.C.4

Supplements: Ideal Kinema and Production Review, published monthly; Kine. Sales and Catering Review, published six times a year

PUBLISHED BY
GO MAGAZINE LTD.

MEANWHILE, the Home Secretary, Sir Frank Soskice, will be studying public reaction to the report.

But one thing is certain, MPs will shortly receive a barrage of propaganda from the Lord's Day Observance Society.

Some local authorities have on their own account abolished the SO levy or reduced it to a nominal figure. Those that still persist in keeping the impost as high as possible might take heed of the Committee's observation: "We found it difficult to discover that the 'tax' had any moral justification even when it was introduced; if there were ever grounds of expediency, they no longer exist."

\+ + +

THE Annual Dinner and Dance of the London and Home Counties branch of the CEA is one of the most popular social evenings of the season.

More than 400 were present last Tuesday. Local authorities and the trade associations were represented. The distributors turned out in force to support the London and HC exhibitors, and the equipment and ancillary sales supply companies were by no means inconspicuous.

But the event, though highly enjoyable socially, did not impress as a platform for trade politics.

\+ + +

A FLUENT and practised speaker, **Reg Dowdeswell,** branch chairman, took up a point made by CEA president **Peter King,** a short while ago—that the industry should switch from defence to all out attack.

Reg Dowdeswell proposed a Dr. Beeching for the industry—to marshal the industry's resources to promote a favourable image of the industry through all possible media.

And he thought the finance which will become available to FIDO when it disposes of the covenants now held should be used for such an operation.

\+ + +

THE possibility has been considered by the Five As. It hasn't got very far.

It is never easy to find common ground for collective spending. And too many people in the industry have a recollection of the Better Business campaigns many years ago. There were so many good ideas . . . but never enough money to carry them out.

However, this industry is not bereft of good brains, go-ahead ideas, or the will to move with the times.

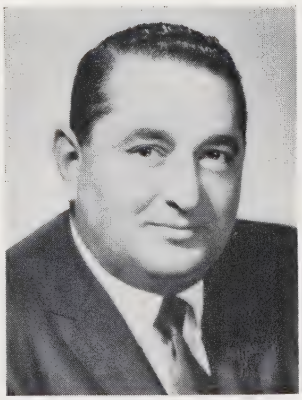
If anything is needed perhaps it is a re-orientation of the investment in publicity, advertising and promotion. A good deal of research is being carried out in the industry —with interesting results.

\+ + +

GUEST speaker **Richard Todd** commented on the upswing in business, the notable successes at the box-office in recent times, and that the majority of people, in his experience, still believe that a night out at the cinema is the best form of entertainment.

But he did think that perhaps more could be done by the industry to persuade people to go out to the cinema—and more often.

continued on page 152



It is my profound belief that MAHATMA GANDHI will be one of the greatest motion pictures of all time and I am proud to be associated with it.

This subject has been in preparation for four years by Motilal Kothari, who will be the executive producer. Richard Attenborough who joined him actively two years ago, will direct the film.

As the producer I am happy to announce that the film will be made in India, Africa and England and production will commence in October 1965.

Joseph E. Levine

BOX-OFFICE BUSINESS

WEST END

The annual Christmas shopping spree is now in full swing and the effect on box-offices is felt up and down the line.

But Disney's "Mary Poppins" pops tonight, Thursday, at the Leicester Square Theatre, and it is bound to sparkle as brightly as the Christmas tree in Trafalgar Square. Marvellous entertainment, especially for the Christmas season, it's a treat for young and old alike. The premiere will be attended by Princess Margaret and Earl of Snowdon, and a host of celebrities, including some of the stars of the film.

Warner-Pathe's much praised "King and Country" is going great guns at the Carlton.

And everybody—including the sophisticated—going to the Warner Theatre is having a good belly-laugh with Peter Rogers's "Carry on Cleo"—the latest in the successful Warner-Pathe-Anglo series.

\+ + +

Carlton: Warner-Pathe's **"King And Country"** had an excellent 1st week with £4,165, and was very big at the weekend.

\+ + +

Warner Theatre: Peter Roger's **"Carry On Cleo"** (Warner-Pathe-Anglo) opened with a bang taking £4,800 in the first 5 days.

\+ + +

Odeon, Leicester Square: UA's **"The Train"** was up in the 6th week to **£6,789.** The weekend added **£3,976.**

\+ + +

Pavilion: **"Topkapi"** (UA) is still great with **£4,757** in the 4th week and **£2,471** in four days at the weekend.

\+ + +

Plaza: One of the top releases of the year **"Zulu"** (Paramount) returns to take over from **"The Carpetbaggers"** today, Thursday.

\+ + +

Empire: Because of a good press MGM's **"Sunday In New York"** opened yesterday, Wednesday, a day earlier than scheduled.

\+ + +

Casino-Cinerama: **"How The West Was Won"** (MGM-Cinerama) gained a little last week with **£4,280.**

\+ + +

Leicester Square Theatre: **"Goldfinger"** (UA) was also up to **£3,523** in the 6th week. The four days at the weekend brought in **£2,471.** Disney's great musical, **"Mary Poppins"** opens tonight, Thursday.

Dominion: **"Cleopatra"** (20th Centutry-Fox) remains constant.

\+ + +

Odeon, Haymarket: **"Becket"** (Paramount) keeps the flag flying.

\+ + +

Metropole, Victoria: **"Lawrence Of Arabia"** (BLC-Columbia) is coming to the end of its mammoth run. It is due to leave on December 27 — having by that time run for 98 weeks.

\+ + +

Coliseum-Cinerama: **"The Magnificent Showman"** (Rank-Bronston) jumped to **£2,558** in the 21st week.

\+ + +

Columbia Theatre: **"The New Interns"** (BLC-Columbia) opened to good average business, and did very well on Saturday and Sunday.

\+ + +

Astoria: **"The Fall Of The Roman Empire"** (Rank-Bronston) was steady at **£2,409** in the 37th week.

\+ + +

Royalty-Cinerama: Easing slightly, **"It's A Mad, Mad, Mad, Mad World,"** collected **£2,312** in the 21st week and **£1,830** in the four days at the weekend.

\+ + +

Odeon, Kensington: **"Topkapi"** (UA) did great business — **£4,887** in the 1st week. It continues for a 2nd week.

\+ + +

New Victoria: **"Ferry Cross The Mersey"** and **"Secret Invasion"** played six days (there was a stage show on Friday) but disappointed. The score was **£1,050.** **"Topkapi"** (UA) opened well with **£430** on Sunday.

\+ + +

Ritz: There has been a change of plan. **"Of Human Bondage"** (MGM) is doing well enough to warrant a further week.

\+ + +

Rialto: 20th Century-Fox's horror double-bill **"Horror At Beach Party"** and **"The Curse Of The Living Corpse"** opened with a marvellous weekend — the best since the early part of June.

\+ + +

Studio One: UA's revival **"The Magnificent Seven"** has staying power. In the 7th week it took **£1,490** and continues.

Berkeley: Acclaimed by the critics, Gala's **"The Troublemakers,"** the first film directed by Theodore J. Flicker, has opened big.

\+ + +

Cameo-Poly: **"La Peau Douce"** (Gala) which has done well is due to come off next week and will be replaced by **"The Umbrellas Of Cherbourg"** (Bargate) which opens on December 24.

\+ + +

Cameo-Moulin: **"Do You Like Women"** (Anthony Balch) transfers from the Cameo-Royal where it has had an excellent run.

\+ + +

Cameo-Royal: Gala's **"38-24-36"** takes over. The title speaks for itself.

\+ + +

Windmill Theatre: **"Nude Las Vegas"** (Compton) holds.

LONDON RELEASE

ABC-North: The Warner-Pathe-Anglo double-bill, **"The Tomb Of Ligeia"** and **"Black Sabbath,"** packed a punch on the 1st leg.

\+ + +

Rank-North: **"The Third Secret"** and **"Can-Can"** (20th Century-Fox) did not impress, though the customers seemed to like the latter. **"The Magnificent Seven,"** UA's revival, played in selected theatres and did very well.

\+ + +

ABC-South: **"Of Human Bondage"** (MGM) had a smooth run and did well for this time of the year.

\+ + +

Rank-South: **"The Wild And The Wonderful"** and **"The Glass Bottle"** (Rank-UI) touched average business.

IN THE PROVINCES

"Guns At Batasi" (20th Century-Fox) is doing well in all situations.

\+ + +

"South Pacific" (20th Century-Fox) on 35mm. release, is taking big money.

\+ + +

William Castle's thriller double-bill **"Mr. Sardonicus"** and **"Thirteen Frightened Girls"** (BLC-Columbia) had its British premiere opening at the Scala, Liverpool. It got off to a flyer and is held for a 2nd week.

\+ + +

"The Rattle Of A Simple Man" is held for a 2nd week at the Deansgate, Manchester. It did very good business at the ABC's New Street and Coleshill Street, Birmingham, last week.

\+ + +

"The Sky Above — The Mud Below" (20th Century-Fox) is in its 5th week at the Astor, Dublin. **W.G.A.**

Technicolor®
are the pioneers of colour photography, processing and presentation. Over the years, Technicolor has always been in the forefront of cinematograph research and development.

REVIEWS

Edited by GRAHAM CLARKE

Mary Poppins

Walt Disney. U.S. U. In Technicolor. Featuring Julie Andrews and Dick Van Dyke. Produced by Walt Disney, with Bill Walsh. Directed by Robert Stevenson. Screenplay by Bill Walsh and Don DeGradi. Director of photography Edward Colman. Music arranged by Irwin Kostal. Choreography by Marc Breaux and Dea Dea Wood. 150 minutes. Release not fixed

MAGICAL musical extravaganza based on the Mary Poppins books by P. L. Travers about a simply marvellous fairy nanny. The period is Edwardian and the place is London, but the mood is out of this world. In the Banks home father is a banker and mother a suffragette, and the children, Jane and Michael, have just said goodbye to another unsuccessful nanny. Father puts an advertisement in " The Times " and a phalanx of grim, would be nannies applies, but they are blown away by a strange wind and delightful-looking Mary Poppins takes their place. Mary is an unusual kind of fairy. She and her friend, Bert, the pavement artist, take the children on a variety of gay, musical and impossible trips. They step into one of Bert's pavement pictures: they dance with drawings: they go for a ride across the countryside on roundabout horses and save a fox from the hunt: they visit Mary's Uncle Albert, who always floats in the air when he's happy, and join him for tea on the ceiling: they float up the chimney and watch a wild dance by chimney sweeps on the roofs of London. All the while their father is too serious to be understanding and when he takes them to show them his bank, they innocently cause a near riot, as a result of this Mr. Banks is dismissed, but at that moment he understands the Mary Poppins formula for living. He tells the bank chairman a joke that causes him to die of laughing; inherits the vacancy on the board; and starts to laugh and play with his children. Her job done, Mary Poppins flies away again.

This quite delightful fantasy simply cannot fail to attract a very great deal of money from the young and their parents. Magical money-spinner.

Production. — The picture has three main facets of appeal: the stars are attractive; the music is gay; and the magic is marvellous. The story of course, is essentially sentimental and highly moral, but it is never stuffy, for it has been directed with an infectious verve and is seldom a minute or two away from a bright song or a lively dance. The magical effects and the mixing of live figures with animated cartoons are beautifully done, and the 15 songs are all catchy. Julie Andrews is a quite delightful Mary Poppins; Dick Van Dyke absolutely exhudes energy and his own pleasant brand of charm as Bert; and sterling performances are contributed by David Tomlinson, Hermione Baddeley, Glynis Johns, Ed Wynn and, of course, by Karen Dotrice and Matthew Garber as the two children. The colour, by the way, is as bright as nursery paint.

Points of appeal. — Magic, songs, dancing, colour, Mary Poppins, attractive stars, happy story and U certificate.

Rio Conchos

Twentieth Century-Fox. U.S (A). In De Luxe Colour and CinemaScope. Featuring Richard Boone, Stuart Whitman and Tony Franciosa. Produced by David Weisbart. Directed by Gordon Douglas. Screenplay by Joseph Landon and Clair Huffaker. Director of photography Joe MacDonald. Music by Jerry Goldsmith. 105 minutes. Release January 24, 1965

UNUSUAL big-scale Western, about an expedition that successfully prevents a crazy Southern " general " from selling large quantities of repeating rifles to vengeful Apaches. The central figure is Major Lassiter, former Confederate officer and a ruthless killer of Apaches since Chief Bloodshirt scalped Lassiter's wife and child. Lassiter is arrested when he is found in possession of a new repeating rifle, one of a consignment stolen from the U.S Cavalry. In return for his freedom and that of an old sparring partner of his, a Mexican called Rodriguez, Lassiter agrees to try to find the man who has the rifles, Pardee, a former Confederate general who is still carrying on the war. Lassiter, Rodriguez, Capt. Haven and Sergt. Franklyn set out in plain clothes to find Pardee in Mexico, taking with them as bait a wagon loaded with powder. En route they meet a young Apache girl who leads them into an ambush which they survive. They carry on, taking the Indian girl with them. Rodriguez then makes off on his own, but Lassiter follows and kills him in self-defence. Eventually they meet Pardee in his elaborate camp on the Rio

Continued on page 149

KINE. Booking Guide

DEVI (THE GODDESS). Contemporary Films. Indian. Sub-titles. 93 min. A. Featuring Chhabi Biswas and Sharmila Tagore.
Sombre drama of Indian religious beliefs in which a deeply religious elder names his daughter-in-law as the incarnation of the Goddess, Kahli. A slow-moving tragedy born of strange beliefs. **Acceptable for the more specialised hall.**

†**DUEL OF CHAMPIONS. BLC/Columbia. Italian. American dialogue. In Eastman Color and 'Scope. 87 min. U. Stars: Alan Ladd.**
Roman spectacular, telling how single combat brings peace to the warring cities of Rome and Alba. Plot credible and quite dignified, direction sensible, acting adequate, settings fine. **Above-average spectacular support.**

†**FURY OF THE APACHES. Regal. Spanish. American dialogue. In Eastman Color and Techniscope. 79 min. U. Stars: Frank Latimore, George Gordon, Liza Moreno.**
Cowboys-and-Indians adventure, set in Arizona in 1882. Story a little confused, but laced with a good ration of gun battles, cast adequate, photography and settings excellent. **Useful " second " (C).**

†**HOW I LIVED AS EVE. Gala. Foreign. English commentary. In Eastman Color. 61 min. A.**
" Naturism " vehicle, the story of how a group of young men and women won a bet by living for 90 days on a tropical island without any of the benefits of civilisation. Story slight, cast photogenic, photography pleasing. **Useful support for certain situations.**

†**LIVELY SET, THE. Rank/UI. U.S. In Technicolor. 80 min. U. Stars: James Darren, Pamela Tiffin, Doug McClure, Joanie Sommers, Marilyn Maxwell.**
Action romance with a background of motor racing and engine design. Story straightforward and pleasant, car racing scenes well done, romance light, direction crisp, acting adequate, scenery impressive. **Simple, but pleasing support (C).**

†**MARY POPPINS. Walt Disney. U.S. In Technicolor. 150 min. U. Stars: Julie Andrews, Dick Van Dyke.**
Magical musical extravaganza based on the Mary Poppins books by P. L. Travers about a simply marvellous fairy nanny. Story moral without being stuffy, stars very good, songs catchy, dancing agile and inventive, colour bright, special effects amazing. **Magical money-spinner (C).**

†**NUDE LAS VEGAS. U.S. In colour. 69 min. (A London.) Stars: Bunny Yeager, Bud Irwin.**
Stilted " drama " used as a peg on which to hang moving pictures of nude and semi-nude women. Plot trivial, direction plodding, acting unprofessional, nudes often and well photographed. **Average nudist fare.**

PLAYGIRLS AND THE VAMPIRE. Small Films. Italian. English dialogue. 65 min. X. Stars: Nyla Rocco and Walter Brandi.
Horrific story of the experiences of five girls in an ancient castle. A rather indifferent effort, which fails to live up to the promise in the title. **Moderate second for the more easily pleased.**

†**RIO CONCHOS. Twentieth Century-Fox. U.S. In De luxe Colour and CinemaScope. 105 min. A. Stars : Richard Boone, Stuart Whitman, Tony Franciosa.**
Unusual, big-scale Western, about an expedition that successfully prevents a crazy Southern " general " from selling modern rifles to vengeful Apaches. Plot adult and interesting, action scenes staged with stunning ferocity, climax terrifically exciting, direction galloping, acting very good, backgrounds lovely. **Outstanding epic Western.**

†**SEX AND THE SINGLE GIRL. Warner-Pathe. U.S. In Technicolor. 110 min. A. Stars : Tony Curtis, Natalie Wood, Henry Fonda, Lauren Bacall.**
Sophisticated, crazy comedy about the romance between the editor of a scandal sheet and a young psychiatrist who is a marriage counsellor. Story nonsensical, but gay, witty and sometimes almost slapstick, stars in wonderful form, direction galloping, settings expensive. **Very entertaining general attraction.**

†**SWORDSMEN THREE. Regal. Italo-Spanish. American dialogue. In Eastman Color. 90 min. U. Star: Guy Stockwell.**
Historical spectacular, featuring that legendary hero, Zorro, in the early days of Mexico's independence. Story quite incredible, but sparkling with acrobatic action, stars personable, direction pacy, photography brilliant. **Good spectacular double-programmer (C).**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR





Sid James talks to Cecil Wilson, " Daily Mail." Harold Myers, " Variety," Macgregor Scott and Peter Rogers



Peter Rogers unveils his latest 'Carry On'

Above: William Hall, " Evening News," and Betty Best, " Australian Newspapers," talking with Kenneth Connor. Below: Philip Oakes, " Sunday Telegraph," Tony Gruner, " Box-office," and Gerald Thomas; Talbot Rothwell (who wrote the screenplay for " Cleo "), Jim Dale, Jill Pomerance, Associated Rediffusion, Kenneth Connor and Mrs. Connor









Ann Pacey, " Sun," and Elspeth Grant, " Tatler " and " She " talking to Peter Rogers; Jock MacGregor, " Motion Picture Exhibitor," Harold Myers, " Variety," Peter Rogers and Ernest Betts, " The People "

Tenth and latest in the long and successful line of "Carry Ons" is Peter Rogers' "Carry on Cleo", in which the team takes the lid off what really happened between Mark Antony, Julius Caesar and the Queen of Egypt. The film had its press show last week, and at a reception following the screening producer Peter Rogers, director Gerald Thomas and stars of the film Sid James, Kenneth Connor, Charles Hawtrey and Jim Dale met the critics over an informal lunch.

"Carry on Cleo" opened at the Warner last week. Starring Sidney James, Kenneth Williams, Kenneth Connor, Charles Hawtrey, Joan Sims, Jim Dale and Amanda Barrie as Cleo, the film is an Anglo Amalgamated presentation, in Eastman Color, for Warner-Pathe release. The screenplay was written by Talbot Rothwell.



Peter Rogers and Bill Altria, editor of " Kine." Below: Nat Cohen and Arnold Barber; Neville Nisse of Northcliffe Newspapers, talking to Kenneth Hume, who produced and directed " Mods and Rockers," the film which is playing at the Warner with " Carry on Cleo "





CEA EXECUTIVE COMMITTEE MEETING, DEC. 9

1. The Committee received and adopted the proceedings of the Finance and Management Committee held earlier the same morning when, apart from various domestic financial matters, it was agreed to support an appeal against a condition of licence.

2. The Committee received and adopted the report of the Joint Committee of the CEA and KRS (published herewith). It was agreed that in the event of the KRS Council adopting the CEA's proposals for alterations in the procedure for dealing with barring disputes, such alterations should apply forthwith, inclusive of any appeals arising from the cases referred to in the report.

3. The Committee received a verbal report of the Joint Committee of the Five Associations held on December 4, when discussions had taken place with the Federation of Film Unions in regard to the future of FIDO. It was noted that no conclusions had been reached which in any way affected the CEA which had, throughout the meeting, maintained its recognised point of view.

4. The report of the Public Transport Committee was received and adopted (published herewith)

5. A verbal report was received of a meeting of the Constitution Committee which had met the previous day. It was noted that the Committee was not yet ready to make a report embracing any recommendations in regard to the future constitution of the Association's governing body, and that a further meeting of the Committee would be held.

6. The Committee then considered a lengthy letter from the Board of Trade dealing with the Association's suggestion that the review of films legislation be deferred pending the outcome of the Monopolies Commission inquiry and the Pay-tv trials. The Board of Trade had stated it was seeking the views of the other trade Associations to this suggestion before consulting the Cinematograph Films Council or consulting Ministers. In the meantime, the view was expressed by the Board of Trade that a deferment of consideration of the future of the NFFC would probably not be acceptable and the Committee did not dissent from this view. The Board of Trade had further pointed out that the report of the Monopolies Commission could be expected at a much earlier date than the results of the Pay-tv trials, the latter possibly not being available until the end of 1970 or thereabout. Such being the case the view was expressed that films legislation, as such, would have to be reviewed at an earlier date and the Committee did not dissent from this.

The Board of Trade then went on to refer to a number of minor matters dealing with films legislation which it felt might be conveniently considered in conjunction with whatever continuance measure was required and the Committee asked that points raised under this heading should be referred to the special CEA Committee which had been appointed for this purpose at its previous meeting. In the course of the discussion on films legislation generally, it became clear that in regard to that part of the legislation dealing with quota, the view was strongly held by many members that the time had come when quota as such no longer served any useful purpose and could therefore be abandoned. It was nevertheless agreed that inasmuch as the Association was suggesting the deferment of the review of the overall legislation, this could not be pressed at the present stage though an opportunity for the submission of a case on these lines would occur when the general review was undertaken.

7.—The Committee considered a letter received from the Monopolies Commission in which a number of formal questions regarding the constitution, etc., of the CEA were asked and the Commission stated that based on the replies received to questionnaires which had been sent to all exhibitors there might be specific matters arising from the answers which the Commission might later wish to put to the CEA. In the meantime, it was agreed to forward to the Commission copies of the submissions which had been made by the CEA to the Sub-Committee of the Cinematograph Films Council in January, 1963, and January, 1964.

8.—The Committee received a verbal report on the meeting of the Board of FIDO which had taken place on November 26 and noted that it had been agreed that contributions to FIDO would cease on January 30, 1965. As information was not yet available as to the extent to which, if at all, moneys would be returned to FIDO on the exercise of options, consideration of what steps should be taken in relation thereto was deferred.

9.—The following resolution from the South East Midlands and Leicestershire Branch was noted:

> "The South East Midlands and Leicestershire Branch associates itself with, and supports, the resolution of the North Staffs. Branch relative to extended and subsequent runs, on the grounds that the Association should make a more determined effort to put its own house in order, rather than recommend that members should resort to outside intervention on an individual basis."

10.—The Committee then discussed the problems of film transport charges in the North Western area consequent on the closing of the Branch offices of some renters in Liverpool. It was reported that this position had been briefly discussed with a number of representatives of renting companies who had shown some sympathy to the position. It was, however, impossible for legal reasons for this matter to be raised through the KRS. It was agreed that the CEA should continue to press the renting companies to agree to the setting up of some form of renter/exhibitor film transport committee which could meet as and when required, not only to consider the present type of difficulty but any other further problems which might arise consequent on the further closure of renters' Branch offices.

11.—As the result of complaints received from several members, the Committee spent some time discussing the effects of the increasing number of X films in distribution. It was pointed out that in many ways this increased number was to the disadvantage of exhibitors, particularly as there was not an overall increase in the number of films available. The Committee, therefore, recorded its dismay in regard to the current tendency for the increased production of X films and asked that producers should be urged to seek more U and A certificates in respect of films for which they were at present planning production.

12.—The Committee noted with interest the following Question and Answer in the House of Commons on November 19:—

> Dr. David Kerr asked the Secretary of State for the Home Department how many local authorities have sought to make a ban on smoking in cinemas a condition of a licence to exhibit films; and if he will introduce legislation to protect local authorities from legal proceedings consequent on the imposition of such a ban.
>
> Mr. George Thomas: I know of about half a dozen authorities which have contemplated such a ban but have decided not to proceed with it; it is very doubtful whether it could properly be imposed as a condition of a cinematograph licence. As regards the second part of the Question, I am not at present convinced that such legislation would be the best way of dealing with the matter.
>
> Dr. Kerr: While thanking my hon. friend for his reply, may I draw his attention to the rights of non-smokers in these places, and may I ask whether he will view sympathetically any amending legislation which would assist both the local authorities and the cinemas, both of whom have shown interest in this matter? Will he also bear in mind that any assistance of this sort that the Government might give would effectively help the campaign against cigarette smoking?
>
> Mr. Thomas: The whole question of smoking and health is under consideration by the Government, but it is very difficult to single out the cinema from the public meeting. There are difficulties in this matter, but we shall, of course, bear in mind what my hon. friend has said.

13.—The Committee considered a reply received from the Board of Trade to the suggestion made by the General Council in October in reference to the production levy. The suggestion was that any cinema which paid less than £250 in levy in one year should be exempted for the ensuing year, and so on. In a long letter the Board of Trade explained that following discussions with the Customs and Excise a number of administrative difficulties which were set out had become apparent and the CEA was therefore asked to reconsider the suggestion. In the light of the detailed points raised by the Board of Trade and the Customs and Excise, the Committee accepted that a number of administrative difficulties existed. In consequence it was agreed, as possibly being a form of relief which might be more immediately attainable, to support the proposal for an increase in the weekly exemption limit to £350 from £300.

14.—In regard to CTBF matters, reference was made to the two-minute coloured appeal trailer featuring Richard Attenborough which had been made for the purpose of fund raising in cinemas. It was noted that this trailer was already being shown with considerable success in South Wales as also in a few individual cinemas elsewhere and that there was now a wide measure of agreement amongst exhibitors, both circuit and otherwise, that maximum advantage should be taken of the same to raise moneys for the CTBF. The Committee therefore agreed to commend to all members the showing of this trailer and the taking of collections, either in foyers or otherwise, at the discretion of members. Steps are therefore being taken by Head Office to organise the distribution of this trailer, and a small informal Committee has been set up for this purpose.

15.—The attached list of dates for meetings in 1965 has been approved by the Committee.

REPORT OF THE JOINT COMMITTEE OF THE CEA AND KRS

A. **Barring Case No. 263**—Bar by Perrymount, Haywards Heath on Orion, Burgess Hill. It was unanimously agreed to recommend to the KRS: "That the bar by the Perrymount, Haywards Heath on the Orion, Burgess Hill, shall remain."

Barring Case No. 264—Bar by Davenport, Stockport on Essoldo, Reddish.

It was unanimously agreed to recommend to the KRS "That the bar by the Davenport, Stockport, on the Essoldo, Reddish, shall remain."

The Committee, in arriving at the above decision, recognised that Stockport in fact meant the Borough of Stockport and added a rider to the effect that if the exhibitor at the Davenport, Stockport, waived his own bar on Heaton Moor, he should also waive the bar on Reddish, provided the same playing time was given.

B. The Committee considered a request from an exhibitor for the review of a bar on a cinema at present closed which such exhibitor contemplated taking over and reopening. On the footing that the exhibitor appeared to intend to take over the cinema in any event, it was agreed that he be advised that the matter could be dealt with under the existing machinery for the settlement of barring disputes, such consideration commencing at Branch level.

C. The CEA then referred to a criticism made

by one of the CEA Branches that a disproportionate amount of renters' allocations for advertising was expanded in reference to the London release area and in particular the West End. The view was held that a larger proportion than at present of such allocation should be made available for advertising outside the London area. In reply the KRS stated that KRS members themselves had also been much concerned regarding this matter and market research was already being undertaken in reference to the same subject. The KRS would be continuing its examination of this matter and agreed that it would report further in reference to the same at a later meeting of the Committee.

The following dates for future meetings in 1965 of the Committee were approved: January 28, February 25, March 25, April 29, June 3, July 1, July 29, September 30, October 28, November 25, December 30.

REPORT OF THE PUBLIC TRANSPORT COMMITTEE, DECEMBER 1, 1964

In approaching the problems put to it, this Committee first concluded that its task was to endeavour to secure better public transport facilities for patrons who were discouraged from cinema going or whose cinema going was made less enjoyable owing to either parking difficulties or, in the case of those without cars, the lack of adequate transport facilities at the end of the last performance.

In view of the above the Committee accepted that with an ever increasing number of private cars on the road little useful purpose would be served by directing its primary attention to seeking better parking facilities. It was felt that even if anything could be achieved in this direction, which was doubtful, it would still be of little assistance to a large proportion of cinemagoers who did not own cars.

The Committee then went on to consider what steps should be taken and decided that subject to the preparation of a detailed case, an approach on a national basis should be made to the Minister of Transport. It was agreed that such approach should in the first place be in respect of cinemas only, as although other entertainment interests might be concerned in the problem, circumstances and requirements could substantially differ.

With a view to preparing a detailed case the Committee is sending a questionnaire to a number of members and reference to such questionnaire will also be included in the next issue of the News Letter.

A further meeting of the Committee will be held in due course to prepare the submission to the Minister.

MEETING DATES — 1965

January 13, Executive Committee; January 27, Finance and Management; January 28, J/C CEA/KRS; February 10, General Council; February 25, J/C CEA/KRS; March 10, Executive Committee; March 25, J/C CEA/KRS; April 7, Executive Committee; April 29, J/C CEA/KRS; May 12, Executive Committee.

June 2, Finance and Management; June 3, J/C CEA/KRS; June 15, General Council (Blackpool); July 1, J/C CEA/KRS; July 14, Executive Committee; July 29, J/C CEA/KRS; September 8, Executive Committee; September 29, Finance and Management; September 30, J/C CEA/KRS; October 13, General Council; October 28, J/C CEA/KRS.

November 10, Executive Committee; November 25, J/C CEA/KRS; December 8, Executive Committee: December 30, J/C CEA/KRS.

TITLE CHANGE

"MASQUERADE" has been set as the new title for UA's screen thriller "The Shabby Tiger."

"Masquerade" stars Cliff Robertson, Jack Hawkins and Marisa Mell, in a story of international intrigue and romance.

England, Spain and the Middle East serve as the film's exotic backgrounds. The film was produced by Michael Relph and directed by Basil Dearden in Eastman Color.

REVIEWS

—continued from page 145

Conchos. There Bloodshirt recognises Lassiter and accuses him of playing a double game. As a result, Lassiter, Haven and Franklyn are handed over to the Indians for torture. During the night, however, they are freed by the Indian girl. Lassiter and Franklyn send the powder wagon with fuse lit, careering into the cache of rifles. Franklyn dies in the huge explosion and so do Lassiter and Bloodshirt, locked in mortal combat. Pardee's camp and stores go up in flames, and Haven escapes to tell of a successful mission.

The scope, impact and excitement of this Western adventure are all right in the top class of entertainment. Outstanding epic Western.

Production.—The story could easily have been a conventional plot of Indian-hater versus hateful Indian, but it is much more adult and interesting than that. The credibility of the plot all hinges on the character of Major Lassiter and it succeeds because, although he does do the noble thing in the end, he still does it for an ingrained, ignoble reason—revenge. Richard Boone gives the character a rough, gritty virility that is utterly convincing. The showiest part, that of Rodriguez, is played with traditional bravura by Tony Franciosa, and it is to the credit of Stuart Whitman and Jim Brown that they are not lost in the quieter roles of Capt. Haven and Sergt. Franklyn. A late but notable appearance is made by Edmond O'Brien as madman Pardee, and newcomer Wende Wagner, as the Indian girl, achieves the remarkable feat of projecting emotion without saying one intelligible word. The battles are simply terrific in their ferocity and the backgrounds are breathtakingly lovely.

Points of Appeal.—Unusual, big-scale Western tale, terrific action scenes, outstanding acting, colour and wide-screen.

Sex and the Single Girl

Warner-Pathe. U.S. A. In Technicolor. Featuring Tony Curtis, Natalie Wood, Henry Fonda and Lauren Bacall. Produced by William T. Orr. Directed by Richard Quine. Screenplay by Joseph Heller and David R. Schwartz. Director of photography Charles Lang. Music by Neal Hefti. 110 minutes. Release January 24, 1965

SOPHISTICATED, crazy comedy about the romance between the editor of a scandal sheet and a young psychiatrist, who is a marriage counsellor. The editor is Bob Weston and he has just had a great success in his magazine with an expose of a best-seller book, "Sex and the Single Girl," written by Dr. Helen Brown, 23-year-old, attractive, unmarried psychiatrist. Bob decides to write a follow-up article exposing Dr. Brown as well as her book. In order to meet her he borrows the name and address of his friend and next-door neighbour, Frank Broderick, a manufacturer of women's stockings, who is perpetually having rows and conciliations with his wife Sylvia. Posing as Frank, Bob asks Helen for professional advice and it is clearly love at first sight for both of them, though neither, of course, realises it. The situation is complicated by the fact that Bob already has a girl-friend, a cabaret singer-dancer called Gretchen, and Helen is being cynically pursued by an ardently unprincipled psychologist named Rudy. Helen encourages Bob to make love to her so as to overcome his shyness with "his wife Sylvia," and when he confesses that he has fallen in love with her, she is distressed, but sends him away and asks him to send Sylvia to come and see her. Bob asks Gretchen to keep the appointment and when she phones and lets him down at the last moment, he presses his blonde secretary, Susan, into doing it. Without letting Bob know, Gretchen decides she cannot leave him in the lurch, so she decides to go to see Helen. Unbeknown to either Bob or Gretchen, Helen has already met Sylvia and personally asked her to come, so Helen's office is invaded simultaneously by three Sylvia's, and the real one immediately has the real Frank arrested for bigamy. When Helen discovers that her "Frank" is really the scandalous editor, she runs away with Rudy. Frank, who has been sacked from his job because he refuses to write about Helen, chases them; Frank runs off alone, but gives Gretchen a lift; and Sylvia chases Frank to apologise. A wild and crazy car chase on the way to the airport ends happily with the proper pairings—Bob and Helen, Frank and Sylvia, and Rudy and Gretchen.

The pace at which this improbable comedy of errors has been directed and acted defies criticism. It is most amusing nonsense about sex, expertly purveyed. Very entertaining general attraction.

Production.—The mood of the film is set right at the start when old-timer Edward Everett Horton, as the owner of the scandal sheet, claims with gentle pride that it had established a new low among disgusting publications. The sex joke that is the basis of the rest of the story is handled with lightly high good humour and no offence, and the final mad car chase is a fine bit of superior slapstick. The four stars are all experts at this kind of story and they have well served their director and the bright script. The result is a lot of chuckles and quite a few belly-laugh situations. The whole vehicle, too, has been decorated with expensive-looking sets and pleasing colour.

Points of appeal.—Crazy comedy, sex, popular stars, exploitable title and colour.

The Lively Set

Rank/UI. U.S. (U.) In Technicolor. Featuring James Darren, Pamela Tiffin, Doug McClure, Joanie Sommers and Marilyn Maxwell. Produced by William Alland. Directed by Jack Arnold. Screenplay by Mel Goldberg and William Wood. Director of photography Carle Guthrie. Music by Bobby Darin. 80 minutes. Released January 10, 1965

ACTION romance with a background of motor racing and engine design. Casey Owens, whose father owns a large garage, is a young man with something akin to genius in the design of cars and engines and in racing them. After service in the army, he goes to technical college and there becomes friends with Chuck Manning and his sister, Eadie. Casey designs a gas-turbine car and leaves college to work on it for millionaire playboy, Stanford Rogers, who aims to use the engine to pull off a double triumph—the world's land speed record and the Tri-State Endurance run. When the car crashes on the speed record attempt (because of faulty streamlining), Roger ditches Casey, who, however, decides to build a car to win the Tri-State run first prize of 20,000 dollars. On the run, in spite of near-crashes, Casey and Chuck win, beating Rogers and his partner by a hair's-breadth. Having proved that his gas-turbine is a good thing, Casey marries Eadie and goes back to the technical college.

This undemanding plot is pleasantly put over and the car road-racing scenes are quite exciting. It goes out with "Father Goose." Simple but pleasing support.

Production.—The balance is well kept between the personal characters of the young men and their girls and the attraction of the fast cars; and the progress of the romance between Casey and Eadie, though shaken now and then by the inevitable misunderstandings, is never allowed to slow the general pace of the action, which, at times, is very fast indeed, the crashes and near-crashes in the racing being very well put over. James Darren gives quite an authoritative performance as Casey, and Pamela Tiffin, as Eadie, exploits a doll-like prettiness and acts with a corresponding vivacity. Doug McClure is a husky, All-American Chuck, and the colourful scenery flashes by impressively.

Points of Appeal.—Simple story, car racing, handy length and U certificate.

Swordsmen Three

Regal. Italo-Spanish (U). American dialogue. In Eastman Color. Featuring Guy Stockwell. Directed by Richard Blasco. 90 minutes. Release not fixed

HISTORICAL spectacular, featuring that legendary hero, Zorro, in the early days of Mexico's independence. The country is ruled

by a despotic governor, Don Manuel Parades, whose ruling passion is to capture the people's champion, El Zorro. He burns Zorro's village, but the hero's infant son is saved and adopted, under the name of Diego, by a widow, with a daughter, Maria, of the same age. Years later Zorro seeks refuge at the widow's inn. Don Manuel shoots the woman and Zorro surrenders to save the life of Diego, although he does not know, of course, that it is his son. Zorro is imprisoned for life: years pass and then a new, young Zorro, a masked swordsman of fantastic brilliance appears to oppose the governor, who is now on the point of blackmailing Virginia, a beautiful young woman into marrying him to save her father's estates. Young Zorro and Virginia meet and are immediately attracted to each other, and he nearly gets caught when he keeps a tryst with her. Young Zorro, however, plying a rapier in one hand and a stock whip in the other, is invincible. He even manages to get his father out of prison and, at the wedding party of Don Manuel and Virginia, three Zorro's appear (the other two are Old Zorro and Maria) and entirely spifflicate the governor's soldiers. Young Zorro is just about to end Don Manuel's life, when a special delegate from the central government arrives with the news that Don Manuel is to be deposed and arrested and that Zorro is to be publicly thanked. Then young Zorro reveals himself to be Maria's seemingly namby-pamby brother and wedding bells ring out for him and Virginia.

The terrific amount of really acrobatic action in this picture takes it well up in its class of entertainment. Good spectacular double programmer.

Production.—The story, of course, is conventional punk, but the screenwriter and director have carried the unbelievable nonsense along at such a pace and with some colour photography of such shining beauty that the incredibilities hardly matter. Guy Stockwell is a dashing and personable young Zorro, who really looks as though he can always take on at least four opponents simultaneously, and romance and glamour are delightfully provided by Michaela Wood and Gloria Milland. The dubbed dialogue also is above average.

Points of Appeal.—Plenty of action, colourful scenes, personable stars, brilliant photography and U certificate.

Fury of the Apaches

Regal. Spanish (U). American dialogue. In Eastman Color and Techniscope. Featuring Frank Latimore, George Gordon and Liza Moreno. Written and directed by Joseph De Lacy. 79 minutes. Release not fixed

COWBOYS-AND-INDIANS adventure, set in Arizona in 1882. In charge of Fort San Francisco, now only a stage-coach post, is Steve Lhoman, an embittered former cavalry officer who was unjustly disgraced. Fleeing from Apaches, the coach just gets to the post in time. It carries Judge Driscoll, who was responsible for Lhoman's disgrace, Ruth, his fiancée, widow of a man Driscoll arranged to be murdered, Poker, a gambler, and Jimmy, Ruth's young brother-in-law. Driscoll has with him a bag of money, which is coveted by Kaplan, an outlaw, who also takes refuge in the fort. Jimmy worsens their situation when he angers friendly Pimes Indians by killing one of them, thinking they are Apaches. In spite of the antagonisms within the fort, the white men beat off the Apaches' first and second attacks. Then, as a desperate resort, Jimmy sacrifices his life by driving the coach out of the fort, drawing the Apaches away to allow the others to escape. Ruth, who now knows Driscoll to be a villain, refuses to go and Lhoman stays with her. Driscoll and Kaplan are both killed trying to escape, leaving Lhoman and Ruth, who are now in love, to be rescued by the U.S cavalry.

With its battles and stunning scenery, this is quite an entertaining Western. Useful "second."

Production.—In the opening stages the plot is a little confused between the various threads of plot involving Lhoman, Driscoll and Kaplan, but once the Indians appear on the scene and the shooting gets fast and furious the interest is held quite strongly. The plot holds few surprises, but the atmosphere of heat, danger and sudden death is well realised, whilst this is another film where the colour photography is outstanding. Frank Latimore is a rugged and forceful hero as Lhoman, and is well supported by a convincingly tough cast of Palefaces and Indians. The slight romantic side of the story is left, somewhat statically, to Liza Moreno.

Points of Appeal.—Cowboys and Indians, plenty of gunfights, colour and U certificate.

Duel of Champions

Grand National. Italian. U. American dialogue. In Eastman Color and 'Scope. Featuring Alan Ladd. Produced by Terence Young. Directed by Ferdinando Baldi. 79 minutes. Release January 3, 1965

ROMAN spectacular, telling how single combat brings peace to the warring cities of Rome and Alba. The two cities each ruled by a King, have been fighting each other for many years and, apart from the decimation of the male populations, have reduced each other to near-starvation. Horatio, a Roman tribune, is captured in one battle, but word gets back to Rome that he has deserted. As a result, his father disowns him and the King gives Horatio's betrothed, Marcia, in marriage to Horatio's younger brother, Marcus. In captivity, however, Horatio survives being thrown into the wolf pit and escapes. In the meanwhile the Romans and Albans have agreed to accept an augury that their feud shall be settled by single combat between three brothers from each city. In spite of being reviled as a coward, Horatio returns and represents Rome with his brothers, Marcus and Eli. The two latter are killed, but Horatio lures the Albans into a nearby wood, disposes of two of them there and then beats the third Alban in the open before the walls of Rome. The two Kings agree to live peaceably together and Horatio and Marcia are, of course, now free to replight their troth.

This film has an adult credibility and a modicum of dignity only rarely found in such "epics," and it still has enough action and splendour to get by. It goes out with "Every Day's A Holiday." Above-average spectacular support.

Production.—Possibly because it was produced by Terence Young, this tale has some style about it, and the dialogue avoids the inanities that are so often married to such films. The story of the brothers and the rivalry of the two cities is told clearly and with reasonable dramatic force, and there is even a romantic interest, but these are never allowed to interfere with the essential ration of sword play and hand-to-hand tussles. Alan Ladd, in one of his last appearances, is a manly and upstanding Horatio. Considerable charm is lent to the scene by Franca Bettoja, as Marcia, and by Jacqueline Derval, as Horatio's sister, whilst Jacques Sernas is a fine Marcus. The costumes and settings simply glow in Eastman Color.

Points of Appeal. — Alan Ladd, spectacular Roman "history," colour, handy length, and U certificate.

Playgirls and the Vampire

Small Films. Italian. X. English dialogue. Featuring Nyla Rocco and Walter Brandi. Directed by Piero Regnoli. 65 minutes. Release not fixed

HORRIFIC story of the experience of five showgirls, lodged for a night in an ancient castle. With their manager, the five girls become stranded on the road. He engages a coach but, owing to flood conditions, the driver has to make a detour and finally they appeal for shelter in an old castle. Their reception is cool, but one of the girls, who appears to have some mysterious influence, persuades the owner, a Count, to let them stay. They are warned of sinister happenings and forbidden to leave their rooms on any pretext. Next morning one of the girls is found dead. They are to learn that the Count has an ancestor, in his own image, who is a vampire and has spread terror over many years. It transpires that one of the girls is very like the vampire's ex-wife and she falls in love with the Count. The Count, without telling the girl the true facts, realises what danger she is in, and when she visits the castle crypt she is seized by the vampire. Fortunately for her the Count arrives, the two men fight and the menace of the vampire is at last a thing of the past.

For the sensation-seeker this title certainly holds out promise, but it turns out to be false. Although it carries a certain amount of mystery the thrills are strictly limited and when they do materialise they border on burlesque. Moderate second for the more easily-pleased.

Production. — This is a rather ham-fisted attempt to chill the spectator. It makes more play with its admittedly pretty girls, who are seldom seen in other than brief nighties. than it does with the conventional, sabre-toothed vampire. The acting is over-melodramatic and the dubbed dialogue out of character. Its handy footage is an advantage.

Points of Appeal.—Title and Certificate.

Nude Las Vegas

Compton. U.S (A. London). In colour. Featuring Bunny Yeager and Bud Irwin. Produced and directed by Barry Mahon. Screenplay by Maurice McEndree. Photographed by Barry Mahon. Music by Henri Woode. 69 minutes. Release not fixed

STILTED "drama" used as a peg on which to hang moving pictures of nude and semi-nude women. The story is trivial. Bunny Yeager, a blonde with a reputation as a photographer of nudes, is on holiday with her husband, Bud, in Las Vegas, where they are shown the sights by a rather unpleasant little tout called Charlie. Bunny is approached by Peggy a girl acquaintance from Miami, who asks for a 1,000 dollar loan to cover gambling debts. Bunny cannot afford to lend so much, but agrees to pay Peggy the money if she will pose for her. In order to sell the pictures of Peggy, Bunny has to agree to include them with a pictorial feature on Las Vegas showgirls. So all turns out well for all in the end and even Charlie, the tout, turns out to be not so nasty as he acted.

This picture is of the usual standard sought by audiences that like such films. Average nudist fare.

Production.—The attempt to wrap a mildly dramatic story around the nudes might have been more successful were the plot less banal, the dialogue less flat, and the direction less plodding. The acting of the principals, also, lacks the interest given by professional polish. There remain some interesting glimpses of Las Vegas and the nudes themselves, who are, of course, shown frequently and considerably to advantage in colour.

Continued on page 153

PROJECTOMATIC
MEANS FAULTLESS PRESENTATION *AUTOMATICALLY*
The Rank Organisation
RANK AUDIO VISUAL
WOODGER ROAD · SHEPHERDS BUSH · LONDON W.12

TELEVISION

by TONY GRUNER

AB-Pathe moves forward in tv film production

IN A major reshaping policy to establish a pattern of production, which will integrate the entire creative and technical department, AB-Pathe will be concentrating much of its activities on television film production during 1965.

This is the new target of Harry Field, general manager of the company, who is also eyeing prospects for live television and may indeed be shortly acquiring new studios to handle the anticipated increase in business.

Field has commissioned the development of four tv film series—a documentary entitled "Date With History," a half-hour musical pop show, an under-water puppet programme and a children's series.

With the exception of "Date with History" the three other series are likely to be made in colour. Reason? It costs little more for its long-term value to the producer.

And a pilot film of each of the programmes will be completed before AB-Pathe decides to go along with the entire project.

Field is aiming to get his international customers to accept the pilots first before attempting to see how much money he can get out of the British market.

Historical events

He has already made the pilot of "Date With History," which aims to marry the techniques of newsreels and studio interviewing in order to bring to life important historical events and the people involved in them. This deals with Hiroshima.

Says Field: "All our programmes will be aimed at the international market and so we are finding out what our overseas customers think about our product before going ahead with heavy production investment. Once we know we have a sale we can then turn to this country and budget our series accordingly. We are looking to Australia, Canada, America and Europe to contribute the major part of our production costs."

Field's policy means an initial investment for every pilot film, but his own research into the world market had led him to believe that the financial risk will be outweighed by the potential profit to be found in tv film production.

In "Date With History," Field can call on the largest newsreel library in the world, but he emphasises that the series is more than a newsreel compilation.

"We must stand or fall through its provocative approach to film documentaries and its interviews with some of the personalities involved in the historic dates."

Fully aware that live television devotes considerable time to various documentaries of national appeal, Field has planned his first list of subjects with an eye to their international interest. They include "The Reichstag Fire" and the "Rise of Hitler," "The Russian Revolution," "The Irish Rebellion," "Pearl Harbour," "The Death of Gandhi" and "The Assassination of Dolfuss."

AB-Pathe's general manager gave me a private screening of his pilot film "Hiroshima," which includes an interesting interview between Ludovic Kennedy and Guy Cheshire, the British observer on the American plane which dropped the bomb.

Polished

Even in its rough state (and Field has already a number of changes which he intends to make to the film) "Hiroshima" looks a polished piece of film making, with a reasonable sales potential on the international market.

A copy of the completed film will soon be sent to the States, Australia and Canada, and, based on the various comments he gets, Field may make further changes to the picture.

Says he: "The pilot will cost about £6,000, but then if the English speaking countries like it we can also bring over German, Italian and French narrators and interviewers so that the film can be sold easily and at a good price in Europe."

Field admits that his move towards film and live television has been determined by the vagaries of making tv commercials.

"The business is so changeable. One minute we are frantic and in a month's time we are doing nothing.

"But with the great film production experience of AB-Pathe behind us, we felt that there was much more to be done in many additional fields of television.

"We have already made two religious series for ABC Television. Now we hope to make programmes for both BBC as well as ITV.

"And the plans for our film series is the first step in that direction."

\+ + +

PAY TELEVISION prospects for some of the contractors are looking a little rosier. Fears that there would not be sufficient foreign product with British appeal is now fading with the news that available to the companies are concerts, operas and educational programmes which, with a little judicious editing, would be appropriate material for the pay-tv trials.

Much of the material comes from the States, but there are other foreign countries with specialised minority programmes eager to do business with British pay-television operators.

BOX-OFFICE WINNERS

—continued from page 140

Of Fun" and "Lassie's Great Adventure" did very well.

The expanding **Compton Group** did exceptionally well with "The Yellow Teddybears," which started release at the end of last year and carried through to 1964. It scored also with a double-bill, "I Married a Werewolf" and "Where Has Poor Mickey Gone?" and three of its own productions, "Saturday Night Out," "London in the Raw" and "The Black Torment," which has just started release.

Ingmar Bergman's "The Silence" is **Gala's** biggest money-maker this year.

Then follows "Women of the World," which went out with Columbia's "Under the Yum Yum Tree," "Jules and Jim," "Mondo Cane" and Fellini's "8½."

Although not among the top ten, the independent distributing companies, by and large, have had a good year.

They offer a wide variety of product—new and reissues—which help to fill the bill. **Regal, Miracle, Grand National, E. J. Fancy's group of companies, including New Realm, SF Films and DUK, Eagle, Connoisseur, Contemporary** and **Bargate** are sources of supply which independent exhibitors, and circuits, too, call upon for solid programmes to fill vacant dates throughout the year. **Butcher's** continues to specialise in the production of second features.

A newcomer welcomed to independent distribution is **Anthony Balch.**

THERE ARE 3 GRADES OF FILMS...
BRITISH—AMERICAN and
GALA

LANgham 0062
Specially ..... Effectively ..... for
MODELS and MOCK-UPS
CUT-OUT ANIMATION
GRAPHICS and VISUAL AIDS
for film and television
LANgham 0062 ..... for
TECAD FILM & TELEVISION PRODUCTIONS LTD.
20 Hanway Works, Hanway Place, Oxford Street, W.1

SHOWMANSHIP

by FRANK RATCLIFFE

HERE COMES THE BRIDE—AND SHE MAKES THE HEADS TURN

A LITTLE psychology, and a good stunt was the formula used by J. C. Morris, T/I.C. New Oxford, Manchester when he played "I Married a Werewolf." The psychology was that "everyone looks at a bride." And the stunt— a "bride," dressed in full white, and travelling in a "wedding decorated" limousine, arrived at the cinema—and the heads started to turn. Then off she went "in search of a better husband" carrying bold publicity material, and distributing throwaways.

Every picture of the "bride" on her tour shows that Morris was quite right—everybody does look at a bride—seems this was a good way to get people to turn their heads and take notice of a stunt. No doubt about it—this really was publicity!

Importance

Campaign report from **M. S. Williams,** ABC, Canterbury, covers a film which had a three day booking, and which had already played Canterbury in the past—"The Great Escape." And Williams says: "It assumed an importance that was beyond my wildest expectations."

He contacted a member of the Royal Air Forces Escapers Society, and as a result had 24 guests for the opening night, plus 12 reporters and photographers.

Press coverage, adds Williams, was quite fantastic, and the word-of-mouth publicity that resulted has still not died down. "Everywhere I go people are talking about it, and I am receiving phone calls and visits from men who escaped from P.O.W. camps and who want to contact friends and other escapers." He believes that as a result of this promotion a local escapers club is to be formed.

Television

As well as in the press, the visit of the escapers was reported on the first night of screening by Southern Television in a news programme.

Other angles used were a foyer display of escape stories, installed by Smith's Bookshop; the RAFES, RAF, ATC, and RAFA also arranged a foyer display, including an authentic escapers survival kit, model aircraft life raft, parachute and badges. During playdate door cut-outs were used, of local manufacture, and the RAF Ensign was flown above the theatre.

Althogether a very satisfactory and successful campaign!

H. W. Pearce, Odeon, Boston, managed to get a useful piece of publicity in the *Lincolnshire Standard* on a mining competition he organised for his boys' and girls' club. The details of the contest, which was run on the lines of the contest on the tv programme "Ready, Steady, Go!", and the names of winners were also carried—and there was a splendid photograph of the children waiting to mime. All good publicity for the children's club.

From trainee manager **J. F. Grice,** ABC, Wakefield, details of a "Top Star Week" he arranged following a booking of three programmes in one week. The films were "The Premature Burial," "Arrow Head" and "The Caddy" and "Girls, Girls, Girls" and "Escape from Zahrain."

A fortnight before playdate throwaways headed "Note from the Manager's Office," and telling of the forthcoming week of "Top Star Entertainment" were distributed to patrons leaving the theatre; also a slide was used in the intervals which announced the week and noted that full details were obtainable at the pay-box.

Throughout week of playdate a streamer was used over the paybox welcoming patrons to the BIG screen entertainment. All front-of-house publicity was as normal, but a quad poster was displayed announcing the week—and noting that this was entertainment as only the cinema's big screen could provide.

'Calling YRR1 . . . . . calling YRR1'

MGM is looking for the owner of car registration number YRR 1, wanting to invite him, or her, to see its No. 1 picture for 1965, "The Yellow Rolls-Royce"—hence YRR 1.

The owner of YRR 1 is invited to write to MGM at 58, St. James's Street, London, S.W.1.

I learn from the AA that the registration letters YRR were used in Nottingham from March—April, 1958.

Incidentally, the AA hand-book shows that YR is a London registration number—perhaps an opportunity for further use of this showmanship idea when the film goes out on release.

RANK SHOWMANSHIP

—continued from page 141

terest in the showmanship field during the year. They included "The Travelling Showman" mobile box-office, "Showtime," the new monthly film magazine, and the launching of the Elite Club for top managers.

The running of late night shows, both in London and the Provinces was a facility appreciated by many people, he said.

And referring to the opening of new theatres in Leeds and Leicester, Winckles added, "These new developments reflect our tremendous faith in the future of the business, and explain why we continue—at great cost—to develop or redevelop theatres.

"For of one thing we are convinced—that the needs of the 70's are most certainly not those of the 30's.

"This year we have completed important schemes at Sutton Coldfield, York, Watford and Woolwich, and major modernisations in Newcastle, Edinburgh, Glasgow and Hammersmith.

"We have three important modernisations progressing at this moment; and no less than seven major projects in hand most of which involve complete and comprehensive redevelopment.

"Within the next few weeks, we shall be re-opening the Odeon, Nottingham, which has been converted into our first double deck twin theatre, together with a new restaurant and function room.

"If 'Turn of the Tide' was our theme for 1964, that for 1965 will be 'Floodtide.'

LONG SHOTS

—continued from page 142

He said that major groups had done, and were still doing, a great deal for the industry. but he was not sure that they had not abdicated from their responsibilities in British production.

That's a very debatable point, of course. The investment in production is not insignificant.

The Chairman complimented **Arthur Taylor,** the branch secretary, who always does a monumental job in organising the annual dinner. He also thanked Peter King for the time and energy he devotes to CEA's affairs—amounting to at least two days' work every week.

\+ + +

THE African distribution rights for **Ted Jarratt's** featurette in Eastman Color, "The Sunshine Patrol," have been acquired by Ster Films, the S. African distribution company.

Ted made the film, through his own company, Edward Jarratt Films, when he was living in South Africa.

It depicts the search for two desperadoes across the sun-drenched territories of Africa, and is based on a story by Allan Burgess. The background to the tale, includes some remarkable shots of places of exceptional natural beauty, such as the wild-game reserves in the South, the Victoria Falls in the North, and the highlands of Africa.

The film qualifies for British Quota.

The Stroller.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT ... 9d. per word
SITUATIONS WANTED ... 4d. „ „
FINANCIAL ... ... 1/- „ „
FOR SALE & WANTED ... 1/- „ „
MISCELLANEOUS ... ... 1/- „ „

Caps 2d. per word extra. Box No. 1/- extra.
Single insertion rate for display and semi-display advertising on this page is £2.10.0 per column inch. Series rate on request.

All Classified Advertisements must be prepaid and received by Friday for inclusion in the next week's issue.

KINEMATOGRAPH WEEKLY
161, FLEET STREET, LONDON, E.C.4
Telephone: FLEet Street, 5011

YOU MAY REPLY IN CONFIDENCE TO BOX NUMBERS

To prevent a reply to a box number reaching someone for whom it is not intended, readers may use the following service:

Enclose your sealed reply in another envelope addressed to the Advertisement Manager, and add a list of individuals or companies to whom your letter should not be forwarded. If the box number holder is on the list, your letter will be destroyed.

Please note, under no circumstances can we divulge the names and addresses of box number holders.

SITUATIONS VACANT

OPERATOR MANAGER required for modern, well-maintained cinema; excellent prospects of advancement for right man. —Please write particulars B., Box 120, Kinematograph Weekly.

BRITAIN'S TOP SELLING
BINGO EQUIPMENT
BLOWERS — ILLUMINATED INDICATORS — CAGES
Numbered Coloured Balls for all types of Bingo Blowers
Sets 1-90 £3.12.0 and Sets 1-75 £3.0.6
Orders despatched immediately received
Send for illustrated circular
MORRIS SHEFRAS & SONS LTD.
225 Blackfriars Road, London, S.E.1 Phone: WATerloo 2675/6
Established over 35 years

SITUATIONS VACANT—contd.

URBAN DISTRICT COUNCIL OF CORBY

APPOINTMENT OF ENTERTAINMENTS AND BATHS MANAGER

Applications are invited for this appointment, which arises from the building of a new Civic Centre, containing a large and a small Assembly Hall and Theatre, together with a covered Swimming Pool.

The salary will be in accordance with Grade A.P.T. IV and will commence at £1,375 per annum, rising by the increments of that Grade to £1,555 per annum. The appointment will be subject to the Local Government Superannuation Acts, and housing accommodation will be made available to the successful applicant.

Forms of application, together with a list of duties, may be obtained from the undersigned, to whom they should be returned not later than 2nd January, 1965.

Testimonials will be required only from candidates selected for interview.

G. B. BLACKALL,
Clerk of the Council.

Council Offices,
Corby,
Northants.
3rd December, 1964.

SITUATIONS VACANT—contd.

ASSOCIATED TELEVISION LTD. has vacancies in its Birmingham Studios for: (a) Trained Production Assistant (female); (b) Trained Programme Director who will be mainly engaged in specialised field of News and Current Affairs Programme; (c) Fully experienced Film Processor to work on processing News and Magazine Film material (16mm) and able to operate and maintain Lawley Junior Processing Machine; (d) Presentation Assistant Loggist (female) able to work accurately without detailed supervision and have good shorthand and typewriting speeds.—Apply fully in writing, stating age, knowledge and experience, to Head of Personnel, ATV House, 17, Great Cumberland Place, London, W.1.

MAN in early twenties, capable and adaptable, with some accountancy and admin. experience, required by progressive Company Group for interesting position. —Write giving details of experience, etc. C., Box 121, Kinematograph Weekly.

CHIEF Projectionist for Somerset—Apply: Byrne, 2, St. John's Road, Burgess Hill, Sussex.

FOR SALE

35-MM ROSSCOTE and Rosslyle new coated lenses, all focal lengths, cheap. Many s/h 35-mm. lenses at bargain prices. 10V 7.5 amp exciter lamps, 36/- a dozen. 35-mm. film storage cabinets from 30/- each. (Buyer collects.)—Harringay Photographic Supplies, 435, Green Lanes, London, N.4. Mou. 5241.

CINEMAS FOR SALE

FREEHOLD cinema in main street large Northern town; seating 1,650; stadium type; including large restaurant; partly covered car park for 70 cars; property has attractive front elevation with frontage of 126 ft. and a depth of 316 ft.; suitable for conversion to retail store or other use; lease might be negotiated to substantial applicant.—Write: Sole Agents, Salcosto Limited, Artillery Mansions, 75, Victoria Street, London, S.W.1.

"BARGAIN OF THE WEEK"
Hundreds of pairs of brand new and used modern bloomed lenses of almost every conceivable focal length and barrel diameter from £10 to £27 10s. 0d. per pair. Save 75% and write for quotation today.
All goods on 14 days' approval — cash with order only
R. SANKEY, REGAL, ATHERSTONE, WARWICKS
Tel.: Atherstone 2220/3210

A few shillings spent on a
CLASSIFIED ADVERTISEMENT
in the ***Kine.*** will pay handsome dividends
★
Send your "Smalls" today!

REVIEWS

—continued from page 150

Points of Appeal.—Nudes, colour, compact footage.

How I Lived as Eve

Gala. Foreign. A. English commentary. In Eastman Color. Produced, written and directed by Zygmunt Sulistrowski. Screenplay by Georg Lafayette. Director of photography Herbert C. Theisen. Music by Eurico Simonette, Lyrio Panicali and Remo Usai. 61 minutes. Release not fixed

"NATURISM" vehicle, the story of how a group of young men and women won a bet by living for 90 days on a tropical island without any of the benefits of civilisation. The slight story is that Mr. Pinkerton, owner of a "Sun Club's" premises wants to use it for development, but is persuaded to make a bet with the naturists that, if they can live on the island in native style for 13 weeks, then he will assign the freehold of the club to them. The young people have with them as guide and referee an expert in living rough and a radio transmitter that they are pledged not to use except in an emergency. The young people build themselves houses out of palm leaves, live mainly on fruit and fish and find that boredom is their worst enemy. They do decide to use the radio when one girl falls and injures her head, but, at that moment the boat arrives to tell them that they have won their bet.

This is a quite pleasant, innocuous piece of propaganda for nudism that will offend none and may please many who fancy this kind of thing. Useful support for certain situations.

Production.—Only the ingenuous will believe the plot, such as it is, but the explanatory commentary is, wisely, kept to a minimum and the force of the argument is put into the photography, which naturally, is focussed mainly on the girls. They are all shapely and pleasant and their young men are also well-proportioned, so that they are a fitting complement to the beauties of nature, which are shown in very pleasing colour.

Points of Appeal.—Nudist shots, tropical scenery, colour and handy length.

Devi (The Goddess)

Contemporary. Indian. (A). Sub-titles. Featuring Chhabi Biswas, Soumitra Chaterjee and Sharmila Tagore. Directed by Satyajit Ray, Music by Ali Akbar Khan. Photography Subrata Mitra. 93 minutes. Release not fixed

SOMBRE drama of Indian religious beliefs and strange customs. Kalikinkar Roy is a wealthy man and a great devotee of the Goddess, Kali. He has a great liking for his beautiful daughter-in-law, Doya, and one night he has a vision that she is the incarnation of Kali. He has her enthroned and she becomes famous, particularly when, one day, a small boy who has been given up by the doctors, recovers after being brought to her. All this takes place while her husband, Unaprasad, is away studying in Calcutta. When Unaprasad hears of the affair he hastily returns and appeals to Doya to leave with him. At first she consents but is afraid and he returns to Calcutta alone. Shortly afterwards, Doya's small nephew, Khoka, becomes desperately ill but Doya is unable to help him and he dies. Once again Unaprasad returns and reviles his father for broadcasting the fact that Doya is now a deity, and a second time begs Doya to depart with him. Unfortunately, the tragedy of the boy's death and the responsibility thrust upon her has driven her insane.

There is warm human appeal in this story of a girl's tragic unhappiness, born of strange beliefs, but, as far as British audiences generally are concerned, that is its main item of interest. Its pace is funereal and the photographic quality, like its subject and treatment, hardly up to western standards and ideas. Acceptable proposition for the more specialised hall.

Production. — The film is interesting as an insight into Indian customs and strange religious beliefs, while, at the same time, the pathetic figure of the girl, beautifully played by Sharmila Tagore, will doubtless move those who can absorb this type of Eastern fare, with its weird music and extremely leisurely pace. Sub-titles are adequate to follow the plot, but on occasion are not easily read.

Points of Appeal.—Very limited.

TRADE SHOWS

LONDON

December 30:
The Yellow Rolls-Royce. MGM. Empire Theatre, Leicester Square. 10.30am.

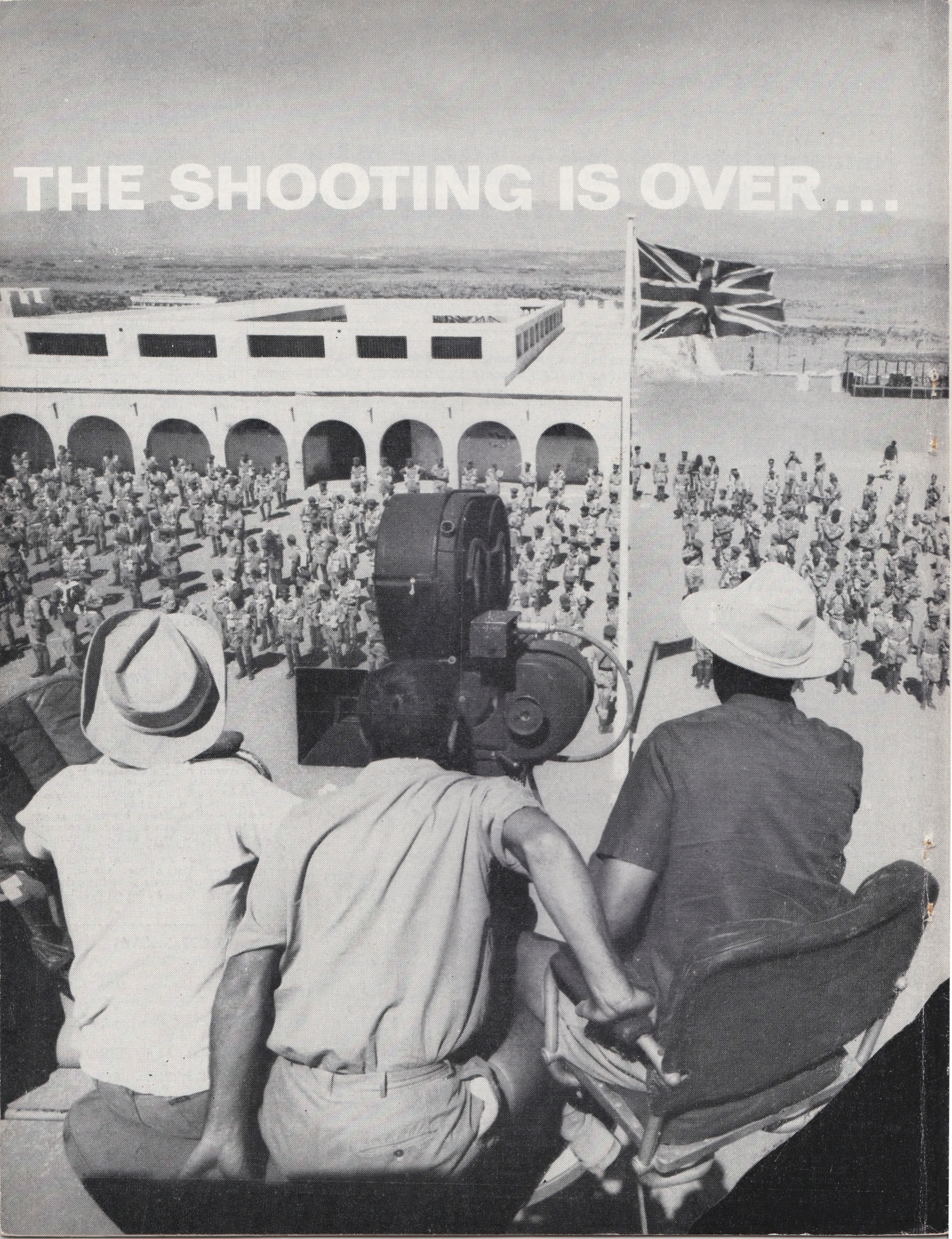
December 31:
38-24-36. X. Gala. Cameo Royal, Charing X. Rd., 11.30am.

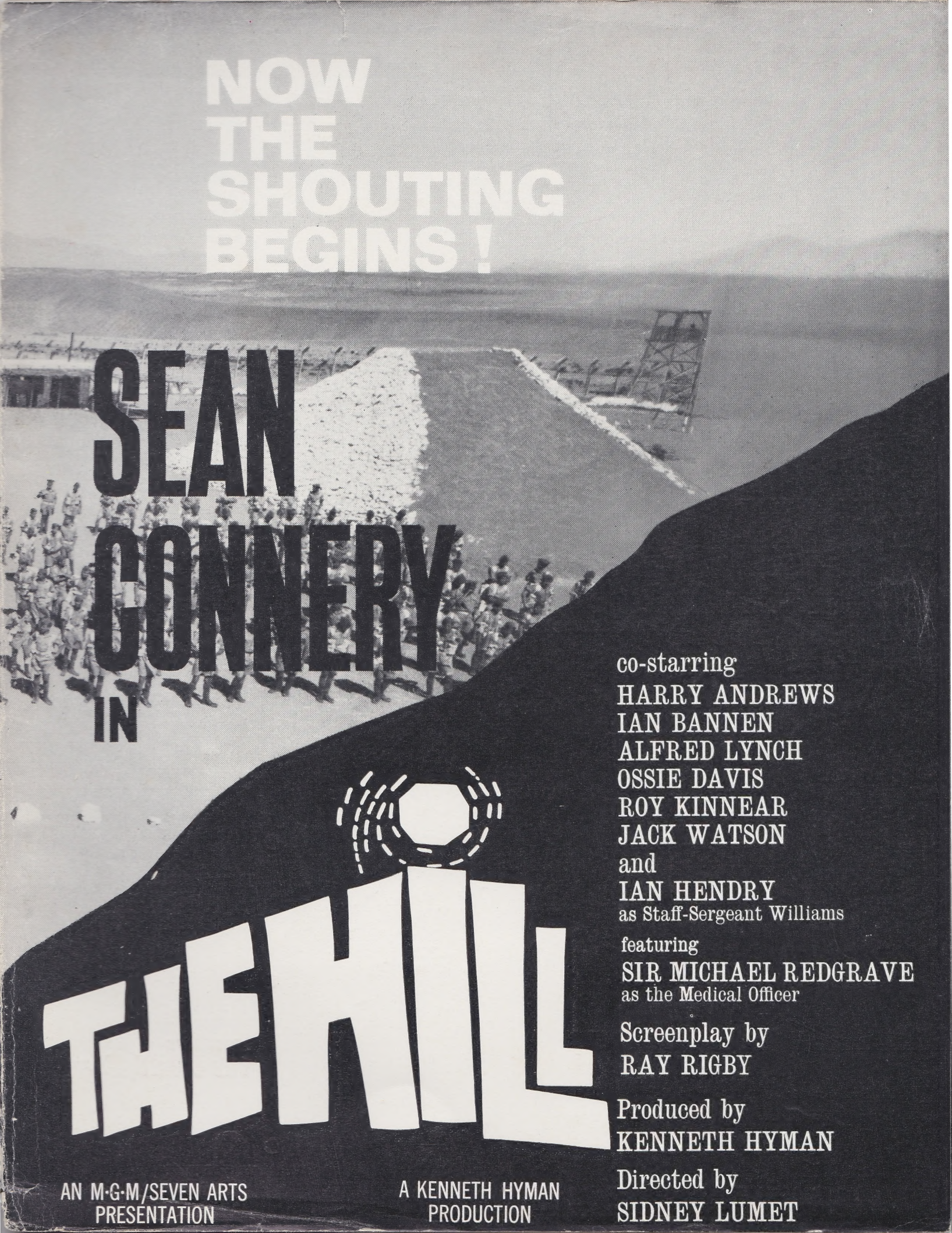
LATE EXTRAS (LONDON)

December 21:
Witchcraft. 20th-Fox. Rialto. 10.30am.
She Loved to be Bad. E. J. Fancey, Cinephone Cinema, Oxford Street. 1.15pm.

December 22:
Hollywood Nudes Report. A. Compton Cameo. Compton Cinema. 10.30am.
Nightmare in the Sun. SF. Cinephone Cinema, Oxford Street. 12 noon.

Printed in Great Britain by Odhams Press Limited, 93, Long Acre, London, W.C.2, for Go Magazine Limited, 161/166, Fleet Street, London, E.C.4.


THE SHOOTING IS OVER...


NOW THE SHOUTING BEGINS!
SEAN CONNERY IN
THE HILL
co-starring
HARRY ANDREWS
IAN BANNEN
ALFRED LYNCH
OSSIE DAVIS
ROY KINNEAR
JACK WATSON
and
IAN HENDRY
as Staff-Sergeant Williams
featuring
SIR MICHAEL REDGRAVE
as the Medical Officer
Screenplay by
RAY RIGBY
Produced by
KENNETH HYMAN
Directed by
SIDNEY LUMET
AN M-G-M/SEVEN ARTS PRESENTATION
A KENNETH HYMAN PRODUCTION

1965 GALA HERALDS



GARBO'S GREATEST ROLE BECOMES MOREAU'S GREATEST TRIUMPH...

Mata Hari AGENT H 21

THE GREATEST BOX-OFFICE ATTRACTIONS EVER...

- TRUFFAUT'S **SILKEN SKIN** 'X' (LA PEAU DOUCE)
- GALA'S **DEVIL DOLL** 'X'
- JEAN-LUC GODARD'S **LA FEMME MARIEE**
- VASSILIS GEORGIADIS' **THE RED LANTERN** 'X'
- BERGMAN'S FIRST COLOUR FILM **NOW ABOUT THESE WOMEN**
- GALA'S **THE CURSE OF SIMBA**
- PIERRE MONTAZEL'S **WILD LIVING** 'X'
- JEAN-LUC GODARD'S **THE OUTSIDERS** 'A' (BANDE A PART)
- VISCONTI'S **VAGHE STELLE DELL 'ORSA**
- BERGMAN'S **THE SILENCE** 'X'
- GINA LOLLOBRIGIDA · MONICA VITTI ELKE SOMMER · JEAN SOREL **THE VIPER**

GALA

THE GREATEST NAME IN INTERNATIONAL CINEMA

KINEmatograph WEEKLY CHRISTMAS and NEW YEAR NUMBER 1964-65